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VOGUE

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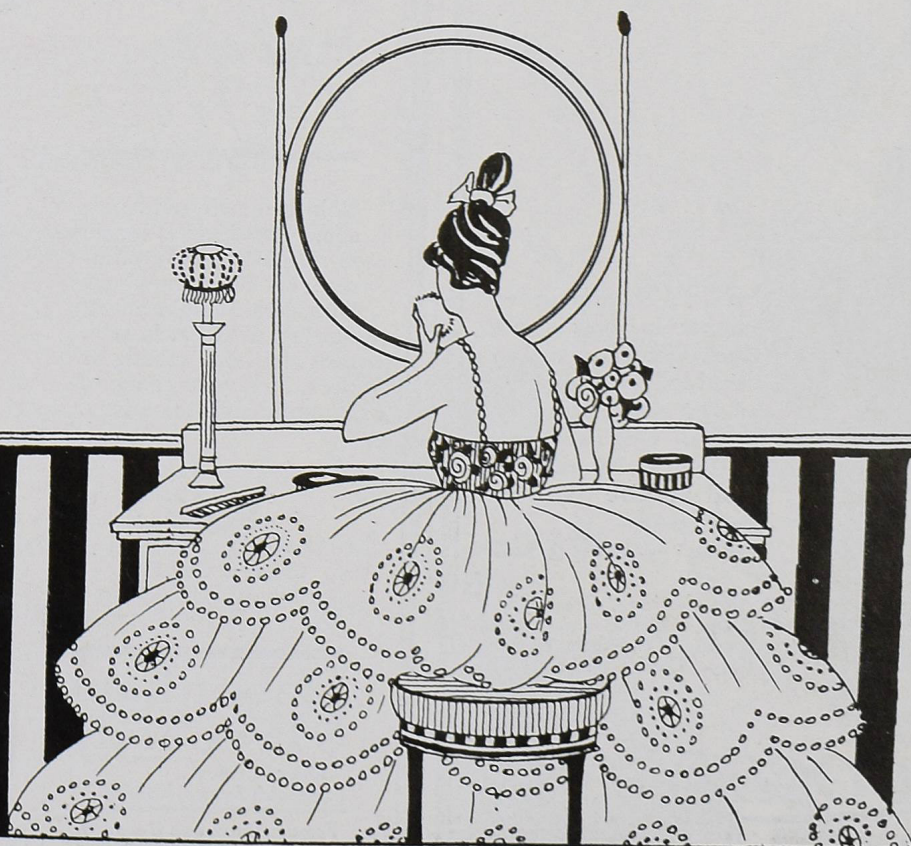
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E 15



E 16



E 17



E 18



E 19

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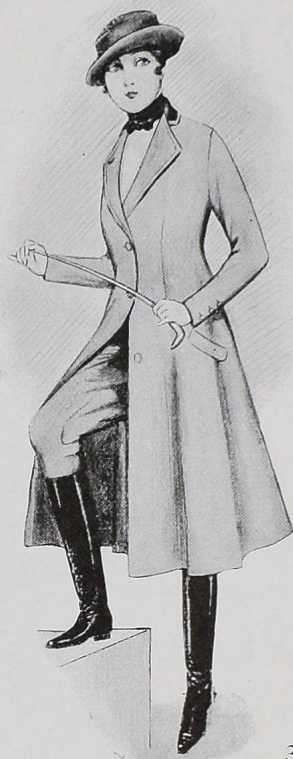


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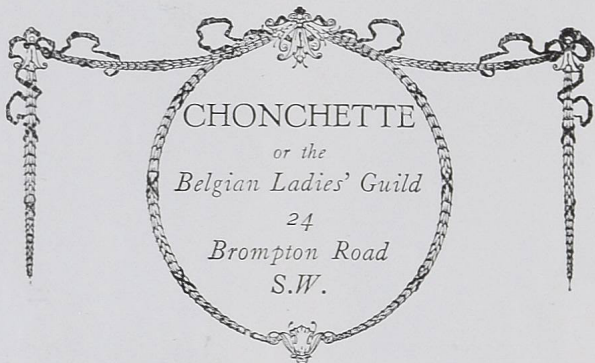


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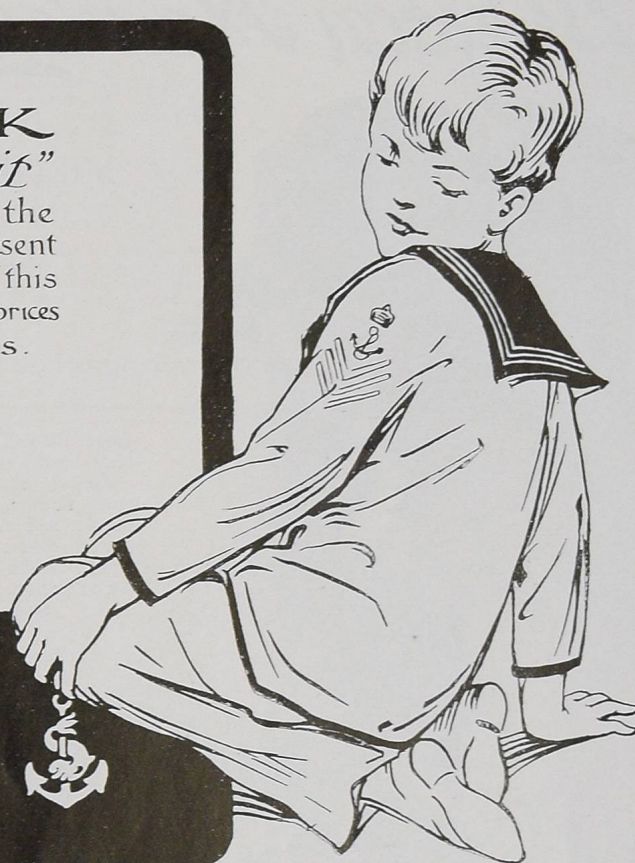


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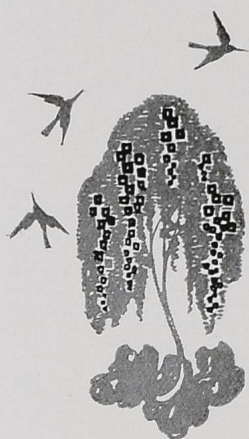
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The NEXT VOGUE



MAY has always been Vogue's month for talking about weddings, and at this time of the year it always feels that it would like to adopt every bride it knows, and supervise the collection of her trousseau with vigilant watchfulness. So this year it has decided to stand by its traditions and continue to help the bride-to-be and earn her gratitude. In the current number there is an article on interior decoration by Dorothy Rothschild, and behind its fun and humour it contains suggestions which will not be lost to you when you set about decorating your own house.

Another article on interior decoration which you will find in this issue describes the Adams styled town house of the Hon. Mrs. Oliver Brett, with its beautiful decorations.

In the next issue Vogue will continue its progress along the path of its Bridal Pageant. But the difficulties which have amassed to hinder its way this season are without precedent. First of all, there is the bridegroom. No one, not even Vogue, knows exactly when he's likely to get leave for the wedding until he's really arrived from the front, and between the date that he writes that he is coming and the day upon which he comes, fashions have time

to alter their guise—hence the question of the travelling dress. Then, of course, the absence of the wedding cake, with its mountains of sugar icings, is bound to affect some people's spirits, and many of the bridesmaids—that-might-have-been cannot leave their war-work. So you will readily understand, that what with one thing and another Vogue's life hasn't been all a happy one this season as far as the wedding number is concerned. But, after all, there is something out-of-the-way exciting about a war wedding to those who know exactly how to make up for the loss of many time-honoured wedding customs.

In the next issue you will find that Vogue will, as it promised you it would, talk very fully on the subject of the linen-chest; there is absolutely not a single article necessary for the perfection of any self-respecting linen-chest which Vogue doesn't mention.

Then, quite apart from weddings and all the hundred and one affairs of fashion which are as dear to Vogue's own heart as they are to its readers, there will be an especially interesting account of the Russian Exhibition in the forthcoming number. The Russian Exhibition, as you remember, was opened on Monday, the 30th of April, and

will remain with us through the month at the Grafton Galleries, Bond Street, W. Quite apart from the allied sympathy of the two countries which has been the foremost reason for the organizing of this exhibition, the latter holds for us an additional and especial value, since this is one of the rare opportunities accorded to us in England of seeing many examples of Russian art at close quarters. The treasures shown in the various art sections call for all our attention; they fascinate us because of the freshness of their colour-blending and the originality of designs. Nothing illustrates the difference between the traditions and ideals of Eastern and Western Europe so fully as a comparison between the arts of the two countries. Our own art collections display the progress and development of Western Europe since the Renaissance. The objets d'art of Russia still retain the charm and naïveté which have been lost to us since the introduction in our schools of applied decoration. The Exhibition is organized by Lady Muriel Paget, who was the organizer of the Anglo-Russian Hospital in Petrograd, and the proceeds will benefit the base hospital on the Nevsky Prospekt and the dressing stations at the front.

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Cover Design by Helen Dryden

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C O N T E N T S

Early May 1917



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LADY MURIEL

PAGET

Lady Muriel Paget, the organizer of the Russian Exhibition at the Grafton Galleries, which was opened on Monday last by Field Marshal Viscount French, G.C.B., K.C.M.G., has only recently returned from Russia. She also organized the Anglo-Russian Hospital which did such excellent work last summer both on the North-Western Front and in the Bukovina. The proceeds resulting from the Exhibition will go towards maintaining the base hospital in Petrograd and the numerous dressing stations at the front. Lady Muriel is the sister of the present Earl of Winchilsea and Nottingham, and her husband, Sir Richard Paget, is at the Board of Inventions



PARIS PASSES JUDGMENT ON THE NEW MODES

Paris, "the Honour and Hope of Europe," Continues Undaunted Its Work of Creating the Smartest Frocks in the World—Frock Is the Word This Season, for the "Tailleur" Is Supplanted and the Blouse Is Almost Unknown



There is a new white satin abroad in Paris, a satin which is neither ivory, nor beige, nor oyster white, but a sort of silvery suggestion of all three. Since the evening gown is "forbidden to grow" on Paris soil, they combine it with black satin in clever afternoon costumes

SOMETHING more than a tempest in a teacup was aroused in Paris by the order restricting the use of sugar. Not only are all tea-rooms closed two days each week, to the consternation of the habitués of the various tea-houses, but tea-drinking has been almost impossible everywhere; for what is tea, I ask you, *sans sucre*?

Intimate "at-homes" are being abandoned, for who dares imperil the slender "family" supply of sugar? And we are not yet accustomed to invite our friends to tea—"and please bring your own sugar." However the thoughtful ones of our acquaintance have already acquired the habit of carrying a small box of sugar, which is produced on occasion. Others carry a small vial of tiny saccharine tablets, two of which are dropped into each cup,—not sugar, but a passable substitute.

The sugar-box, like the snuff-box of long ago, is attracting the attention of jewellers, and it is said that small jewelled boxes large enough to contain two lumps of the precious stuff are being constructed in haste to meet the emergency. Small and decorative, this new jewel box will be attached to a wrist-bracelet. Two lumps of sugar, according to the new regulations, represent the individual daily allowance, and, *ma foi*, it is not too much! Only children and invalids are allowed more.

The *crise du sucre* is almost as trying as the *crise du charbon* and promises to be more enduring. It is but a step, so to speak, from sugar to soap, and if sugar cards cause consternation, we can only picture the unspeakable dismay which may be caused by a *crise du savon*. Just as madly as we sought coal, as energetically as we hunted sugar, so are we searching for soap of all the varieties needed by the household. And just as we buy soap, we shall doubtless soon be buying salt and socks and other things necessary even in war-time.

PARIS UNSWEETENED BUT PHILOSOPHIC

And now there is a nasty rumour that the Government is interested in our various, private, precious hoards of coal, with the idea, possibly, of confiscating each pathetic sack a little later on. What next? The war, not content with devastation on a hitherto unimagined scale, must needs invade even our coal cellars and our pantries. We tremble for the safety of our armchairs, our commodes, and our dressing-tables. Are our *robes de nuit* to be counted and future frills forbidden? Are we to have "blouse cards," "hat cards," and all the rest?

Paris continues dull and dark. Not the Paris of other days is this, but a Paris bearing itself with pride and a fine high patience, becoming the capital city of a country which Lloyd George has called the "Honour and Hope of Europe." And though we grumble at the lack of creature comforts, we applaud each measure taken for



Paris looks with kindness on but one variation from straight lines. This one, the sudden width at the hips, is attained by black moire ribbon on a blue and white crêpe frock, which made its debut at the Théâtre Variétés under the patronage of Mlle. St. Bonnet in "Le Roi de l'Air"



It just shows how simple the really great can be, when a Paris designer produces a frock like this. It is of chevrot—chevrot's smart-checked black, white, and green; the collar is but a guileless bit of white linen



Youth is a wonderful thing; it inspires a designer to make a party frock of light blue taffeta, bound on bodice and sash with blue and silver brocade. The top of the corsage is of cream tulle



They have pleats completely under control this season; no pleat dares to widen the silhouette of this blue serge frock. The collar and bow are of green and white striped linen,—you see, there "is" something new

MODELS BY PAQUIN

the security and well-being of Paris and of France.

Paris accepts the new conditions philosophically, devoting herself to the care of the wounded and the needs of the soldiers, and at the same time seeing to it that the machinery of business runs as smoothly as usual. Especially is this true in the little world of dress, where frocks are created with the same infinite care, where hats are designed with the same chic and where all the accessories of dress receive the same attention that was given them before the war.

M. Worth, who is looking after his "wounded" with the greatest care, still finds time to direct the House of Worth as in times of peace, and continues to robe his duchesses and princesses as stately as only Worth can robe them. With each house it is the same. It is admirable.

THE OLD RULE AND THE NEW

"When in doubt, order serge." This has been the rule for a generation of shoppers; but by what rule must we order frocks in these days of war when serge is growing more and more scarce and expensive? The couturiers, however, have

a ready answer. "When in doubt, order a frock of gabardine, one of foulard, one of tussore, one of satin, and"—but by this time the purse of the prospective customer, like the famous cupboard of the fable, is bare, and so she buys no serge frock.

To a great extent, jersey is taking the place of serge in our wardrobes. Like serge it is light and cool, and unlike serge it may be had in any colour. All the lighter shades of brown, beige, blue, red, green, and violet are almost prettier in jersey than in serge, which is always at its best in blue, beige, or grey, although an odd shade of rose has had much success of late. Jersey may be successfully embroidered, it may be trimmed with serge or cloth, it may be trimmed with fur or leather, and it may be heavy or very light in weight, particularly in the silk varieties. It is equally pretty for the street frock and for the robe d'intérieur.

JERSEY DEFIES PASSING FASHION

Worth uses silk jersey for many charming indoor gowns, and all the great houses employ jersey in silk or wool for tailored frocks, after-

noon gowns, and manteaux. Chanel made her greatest success with jersey, a success which has achieved permanency. One of her latest models of dark blue jersey is trimmed with beige suède embroidered with blue silk. For this Mlle. Chanel has designed a small round hat of beige suède, with a slightly draped and slightly rounded crown.

Begonia red is a new and popular shade in jersey, and tailored costumes in this colour are embroidered with bright blue or white. White woollen jersey is prettily trimmed with black woollen embroidery in half-diamonds of solid black edging skirt and basqued blouse above a narrow hem. Green wool is similarly used on white, and blue woollen embroidery is pretty on mustard yellow jersey.

IN SPORTS HATS, THIS IS NEW

A new sports hat is made of tightly twisted and loosely knitted white wool, stretched upon a delicate "skeleton" shape of white wire. It is simply trimmed with a cravate of black ribbon. Similar hats are made of beige, begonia red, or green wool. One in white wool, a bit more



WORTH



LANVIN



LANVIN

There are still short skirts in Paris—how otherwise, where there are youthful frocks of white tulle, with bodice and useless delicious apron of white satin embroidered in silver? The unsophisticated black ribbon bow is all in the day's play

(Left, above) That licensed plagiarist, the French couturier, took a leaf from the season's book of rules for sports suits with differing coats and skirts, and a line from the Eton jacket; and the successful (and very French) result was a white tussore skirt with green buttons and a green tussore coat with black buttons and black satin collar



BUZENET

(Right, above) It hardly seems warm enough for aerial use, this red silk cashmere coat, with its high turned-back collar of many colours and its highly interesting waist-line, yet it was worn by Mlle. Kitty Hott in "Le Roi de l'Air," and the general opinion seems to have been that it was more than satisfactory

"For Paris, the straight line,"—and here it is, developed in the favoured blue foulard, which is grey-spotted; the sash is lined with black Liberty satin. This silhouette, a notable one at all the Paris openings, was especially favoured by Chéruit



To think that only the mature are entitled to the smart privilege of having their frocks embroidered would be a mistake; this blue silk crêpe frock to be worn by a mere child is busy with beige embroidery

tightly knitted than the others, is embroidered with black wool in an irregular cross-stitch.

Gabardine in light grey is used by Premet for a smart new frock. The enormous collar and the buttonholes are of black satin, and the silhouette widens a bit just below the knee. Like many other Premet models, this frock boasts two belts. One is no longer considered sufficient for even the simplest frock, and if three belts can be decoratively arranged, so much the better.

Many evening frocks are made of satin, exceedingly lustrous satin in a new shade. It is not ivory nor beige nor grey, this new colour, but a sort of silvery suggestion of all three. It is exquisite, this elusive whiteness, this creamy silver, and a brunette should select no other colour for her evening frock. Some of the prettiest models in this shade are finished with tulle about the top of the corsage and are adorned with knots of roses. Others are trimmed with pearls no more lustrous than the satin.

More and more is crêpe Georgette used for entire frocks. More durable than chiffon, less transparent than tulle, it is used for everything from *tailleurs* to nightgowns. Evening cloaks are lined with it, one-piece frocks are topped with it, tabliers of crêpe Georgette appear on frocks of other and heavier tissues, and hats are made of crêpe Georgette.

PARIS HAS DECLARED FOR STRAIGHT LINES

We are convinced anew each day that the straight frock is smartest. What the world will make of the modes remains to be seen, but Paris has declared in favour of straight lines. One by one our frocks are undergoing the straightening process. The only bulge remaining is the abruptly wide effect at the hip, which, surprisingly enough, is not displeasing, although not new. The use of tricot, mentioned before in these

columns, is one of the pleasing little features of the fashion and one which may be varied infinitely. One sports skirt is attached, after the fashion of a one-piece frock, to a corsage section of knitted yellow wool, striped with white. A smart loose sports coat of white serge has a broad collar and a vest of tricot in yellow, again, with a white stripe. Yellow, by the way, is smart this season and is by no means common.

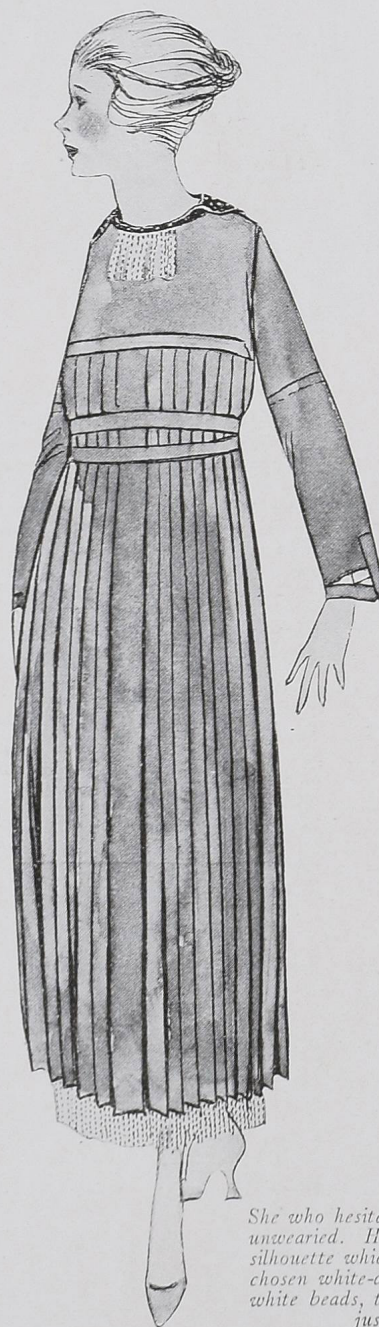
Blue as some summer flower is a one-piece frock of woollen canvas, a sort of thin cheviot, with collar, cuffs, and pocket-tops of white tricot. The collar may be buttoned high about the throat or turned back from a shallow V; worn either way it is smart and pretty.

NOT THE LEAST POPULAR SKIRT

The straight pleated skirt is by no means the least popular model of the season. It produces a narrow silhouette and at the same time is comfortably ample. It is plain and yet not severe. It may fall from the top of a high belt or be merely attached to a straight frock-top at the hips, with a belt or two somewhere conveniently about. It may be pleated all about equally or simply pleated in panels on the sides.

Another successful skirt is the panelled affair of irregular length of which Mme. Lanvin is so fond. The short underskirt is reassuring to the apprehensive and the skirt is very graceful. It is most effective in strong contrasts, in dark blue

MODELS FROM JENNY



For this frock of white taffeta made on appropriately simple and child-like lines and embroidered in yellow, we are indebted to the new department opened by Jenny—one for the making of clothes for children

and white, for instance, as Mme. Lanvin first designed it.

One of the most remarkable features of the fashion is the lack of blouses. One wears a frock complete, this season, or nothing. The few blouses one finds here and there, however, are very dainty and promise something more remarkable later in the season. One of the newest models, in effect a parti-coloured one-piece frock, sports a blouse in disguise. This "blouse" is in the form of a straight corsage-top of blue linen, to which the serge skirt is deftly buttoned on. Naturally it may be unbuttoned and the blue linen section may be tubbed, provided one has sufficient soap, as frequently as desired. Not a bad idea, this.

Similar in idea is a frock of thin white organdie with a split apron-tunic overdress of blue serge. The serge tunic is in no way attached to the organdie slip, which may be renewed at will. Similar in idea, again, are frocks of organdie and foulard or tussore.

SPEAKING OF BUTTONS

Very pretty is a frock of this sort of thin beige pongee, over a muslin slip of dull blue. The pongee overdress is decorated with blue porcelain buttons. And speaking of buttons, some of the newest buttons are made of wood, "natural" in colour and showing the grain of the wood. They are given a hard polished surface, almost like porcelain. Other buttons are made

(Continued on page 68)

She who hesitates ends, as a rule, by ordering blue serge, the unwearied. Here it has easily adapted itself to the straight silhouette which Paris is so inclined to favour, and has wisely chosen white-dotted blue foulard as a collar. The fringes of white beads, that at the throat and that on the underskirt, just show what they really do in Paris

(Right) This happens often—this being tailored serge from the hip down, and having unexpected transparency of mousseline for a bodice. This frock is of navy blue serge, and navy blue mousseline does just the desired thing with silver embroidery



MODELS FROM JENNY

(Left) A frock of black tulle with a gold tissue bodice has that same new neck-line which troubles our dreams of summer comfort. The black tulle skirt is shot with gold over gold tissue and those are blue stones at the belt, and roses at the hem



(Below) Any amount of embroidery is allowed a frock nowadays, especially when the frock is black satin and the embroidery silver. Jenny sometimes has a soul above sleeves, but she lets the bodice climb to the base of the throat



(Below) Not a queer twist of fate, but a deft twist by Jenny, made the beige crêpe bodice of this black satin frock. The sleeves are daintily embroidered and the lace is black Chantilly, which was in evidence at many of the openings



This blue frock scores two fashion points by being made of voile over satin, and by having the voile embroidered in blue; the third thing to note is the length. There is rose ribbon on the corsage and down the sides of the skirt



TWO MODELS FROM JENNY

For Paris, theatre attendance no longer implies conveyance thither; motors are in government service and the theatre-goer walks, perforce. Thus it is that the designer made this black satin coat, gold-embroidered, to be sure, but less diaphanous than Paris of old would have had for its wrap

It's getting to be a habit with the Paris houses to make frocks like this one named "Surprise." We may call it a black satin frock, but from the hips up it is of grey voile de soie and black lace. This bodice may hide beneath a black satin coat and the result is a tailored costume



LUCIE HAMAR

FROCKS FROM PARIS ARE GIVEN TO BEING GREY OR BLACK, OR GREY AND BLACK; THE FROCK THAT WITH ITS COAT IS A TAILORED COSTUME, OR WITHOUT IT IS AN AFTERNOON GOWN, GROWS IN FRENCH FAVOUR

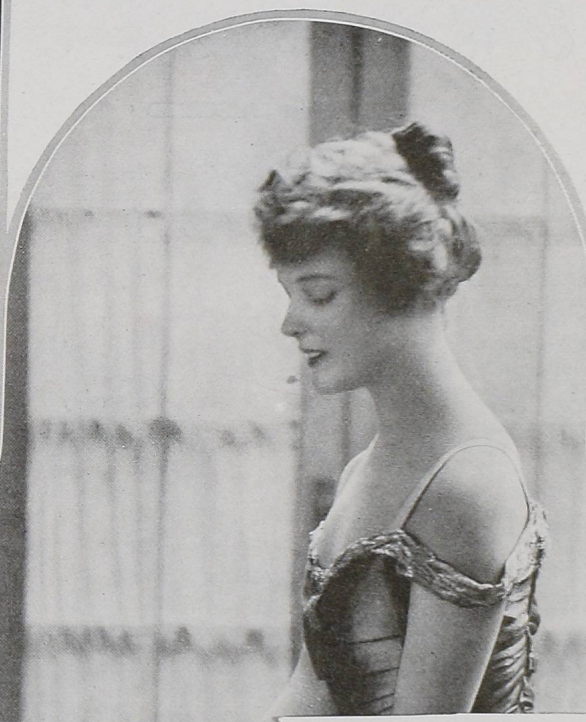
They have fancies for unusual materials in Paris, and it was that old friend of the interior decorators, *toile de Jouy*, that the couturière chose for the making of this quaint frock and its accompanying mushroom hat. The colours are blue and white, and the bindings of the frock are of blue ribbon

"Tricot" by name and tricot by nature, in alternating dark grey and lighter grey, is this suit just late of Paris: it has a grey and green scarf-collar, just as the big sports coats do, and it stresses a tailored version of the melon line. The skirt is widely girdled at an unusually high waist-line



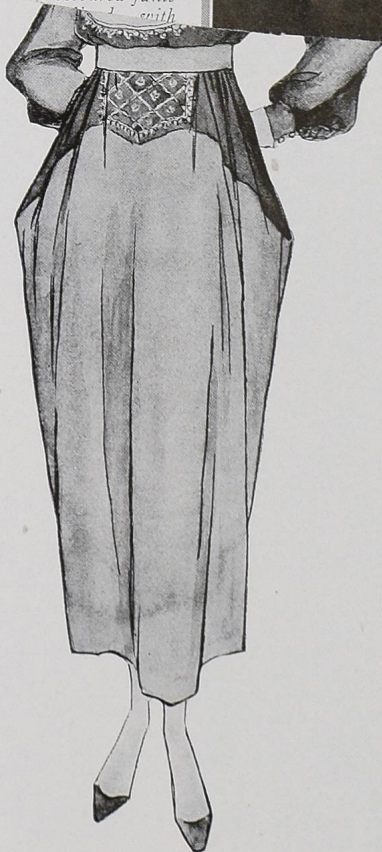
MARTIAL ET ARMAND

EVENING WRAPS AND
A GOWN WHICH ARE
DESIGNED TO COM-
PLEMENT THE SPRING-
TIME CHARM OF YOUTH



would seem that
of us will not
ble to escape the
evening wrap
this summer;
so practical.
re-coloured faille
with

This cape wrap is an
example of what
a young girl might
wear on a summer's
evening. Pale blue
faille brocaded in
silver is made into a
curiously deep pointed

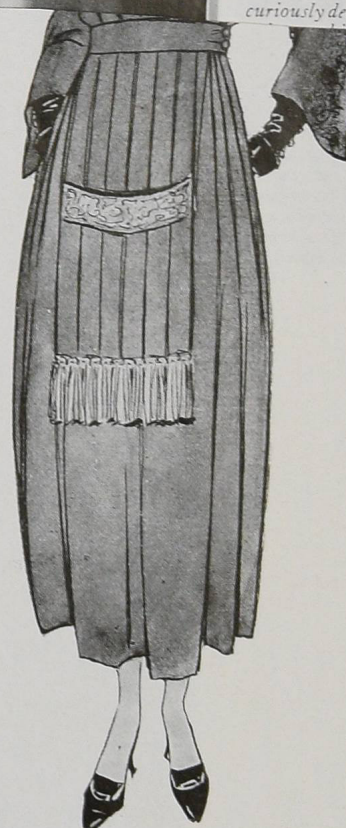


(Upper left) The tyrannical tablier in-
nocently poses as a continuation of the
bodice of this beige crêpe frock, and like
the bodice, it is embroidered in blue. The
collar, too, is blue and of course it is
mousseline, that smoky blue mousseline
that all Paris loves

(Upper right) The Parisienne has firmly
decided that she will wear foulards,
and does so. Often she likes her foulard
dotted, and a blue foulard with white
satin dots meets her entire approval since
it has also an embroidered white muslin
under-blouse

(Left) Mustard coloured duvetyn; yes,
and dark blue chiffon, thereby following
the mode of transparent bodice and heavy
tissue skirt. There is mustard duvetyn
on the bodice, and there is also gold-
embroidery, and there is, strangely, but
one belt

(Right) Blue serge is more than a mere
fabric; it is an institution. When it is
made into a frock which combines in
one the new tablier and the old but un-
worn pocket, and has a pleated skirt,
red embroidery, and fringe, it is a monu-
ment of smartness





TWO MODELS FROM JENNY



For Paris, theatre attendance no longer implies conveyance thither; motors are in government service and the theatre-goer walks, perforce. Thus it is that the designer made this black satin coat, gold-embroidered, to be sure, but less diaphanous than Paris of old

It's getting to be a habit with the Paris houses to make frocks like this one named "Surprise." We may call it a black satin frock, but from the hips up it is of grey voile de soie and black lace. This bodice may hide beneath a black satin coat and the re-



It is almost a trust—beige colour and gabardine—and when it saw the melon silhouette, it seized upon it; then when it heard of the new and very smart princesse line, it incorporated that too; so this dress should be a popular one. The wide moire tie of a vivid peacock green is but another splendid attraction of the successful concern, and the buttons of unpolished wood are part of its security



Considering the warm spring evenings that are to come is a cheerful occupation when one considers also the evening wraps that may come with them. These wraps are light ones, and ruffled, and made of silk. This one of purple faille, rose lined with Georgette crêpe, makes one yearn for warm weather when one sees its wide ruches of purple faille lined with chiffon, and its panniered skirt

This time of year, when there is all this springtime festivity in the air, one's thoughts turn longingly towards a new evening gown. One of canary faille is particularly pleasant and springlike, what with an ecru lace bodice, run with silver threads and made over yellow chiffon, and a lace and chiffon panel in the front of the skirt. The drapery of faille that falls from under the bodice is draped into panniers just above the ankles

EVENING WRAPS AND
A GOWN WHICH ARE
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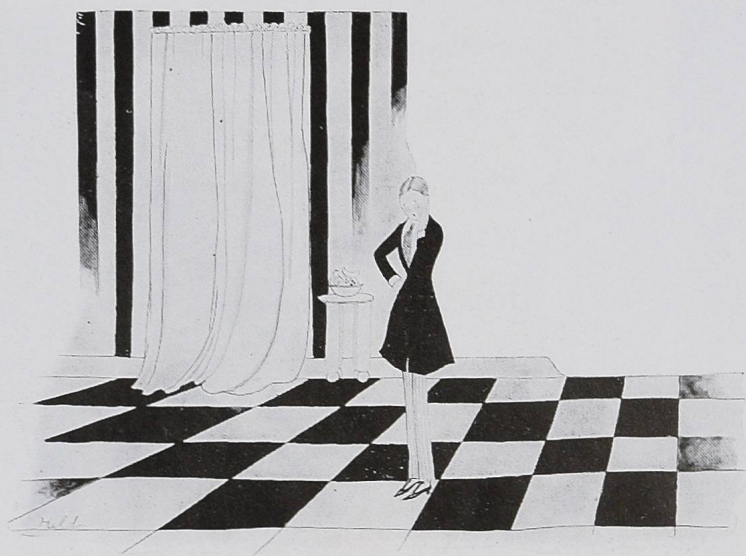
It would seem that some of us will not be able to escape the silk evening wrap habit this summer; it is so practical. A rose-coloured faille wrap, lined with Georgette crêpe of the same shade, is charming. The coat fastens in front with faille-covered buttons, and the three-quarters length sleeves are wide and straight; the tout ensemble is very simple

This cape wrap is an example of what a young girl might wear on a summer's evening. Pale blue faille brocaded in silver is made into a curiously deep pointed yoke, to which the rest of the coat, in the form of a flounce, is attached. This flounce is lined with white Georgette crêpe, and the neck has a silver cloth collar that repeats the point of the yoke in the back

When this frock of gold cloth was designed for Miss Justine Johnstone, simple lines were chosen, in order that the richness of the material might proclaim itself without the aid of draperies. There are bands of gold cloth embroidered with gold beads to trim it, and the skirt is gathered a bit at the natural waist-line



"Yes," said Alistair, surveying his creation, "yes, I think it's just a little bit different from the usual entrance hall"



INTERIOR DESECRATION

By DOROTHY ROTHSCHILD

MY friend, Alistair St. Cloud, is one of our most talented interior decorators. Surely you have seen his photograph in the magazines,—that photograph which shows him clad in a Chinese dreaming-robe, looking yearningly into a bowl of goldfish. He is pale and tall and slim, and he droops a bit, like a wilted lily. He is always just a little weary. He has phenomenally long nervous hands, white and translucent, which are used principally for making languid gestures,



"It took me two weeks to arrange that fruit," he said, "and now you have upset it"

for though his voice is sweet and low, like the wind of the western sea, he speaks but seldom. I have tried to get him to tell me the name of that mavourneen perfume he uses, but he is adamant,—oh, well, we must all have our professional secrets.

It was once my privilege to see my friend, Alistair St. Cloud, in action. He was decorating the home of Mrs. Endicott—yes, the one and only Mrs. Endicott—and he invited me to accompany him over the house on one of his tours of inspiration. I accepted with heartfelt gratitude, and we set forth.

One ascends to the Endicott front door up a flight of dazzlingly white marble steps—those

steps that always look so nude without a sprinkling of red liveried footmen. To enter the house, one doesn't exactly have to pass through the eye of a needle, but one must thread one's way through a tortuous succession of doors, gates, and portals, all of carved bronze. However, Alistair knew all the combinations, so we eventually attained the entrance hall. And there the delicate touch of Alistair was visible.

He had had the floor paved in great blocks of stone, alternately black and white. The walls were painted in broad black and white stripes, and the woodwork was brilliant orange. Overlong curtains of orange velvet trailed uselessly on the floor, and wherever there wasn't anything else, there were tiny orange-lacquered tables.

After my eyes had begun to be accustomed to the glare, I politely murmured something about "striking."

"Yes," said Alistair, surveying his creation, "yes, I think it's just a little bit different from the usual entrance hall."

"Oh, you underestimate it," I assured him.

I looked about the hall, vaguely wondering what was lacking. Somehow, it needed something to complete it; it left one with a sense of unfulfilment. It seemed to want something—ah, I had it! All it needed was a cabaret.

Alistair led me to a large sombre room, which opened from the hall. The walls were hung with purple satin, and our feet sank deep in the black carpet. Purple velvet curtains trailed on the floor,—Alistair does love that little trick—and there were infrequent chairs, which must have been relics of the Inquisition. Over the black marble mantel was hung a huge crucifix of ebony, iron sconces along the wall held a few inadequate candles, and in the middle of the room stood a long coffin-shaped table of black wood, over which was flung a length of purple velvet. There was no other thing in the room, save an ebony stand on which rested one lone book, bound in brilliant scarlet. I glanced at its title; it was the Decameron.

"What room is this?" I asked.

"This is the library," said Alistair, proudly.

After I had recovered, we went into a small morning-room, painted vivid yellow. It contained a single chair, an untenanted bird cage, and a table, on which reposed a glass dish holding a lacquered apple. Alistair gazed on the room through half-shut eyes, then turned to me.

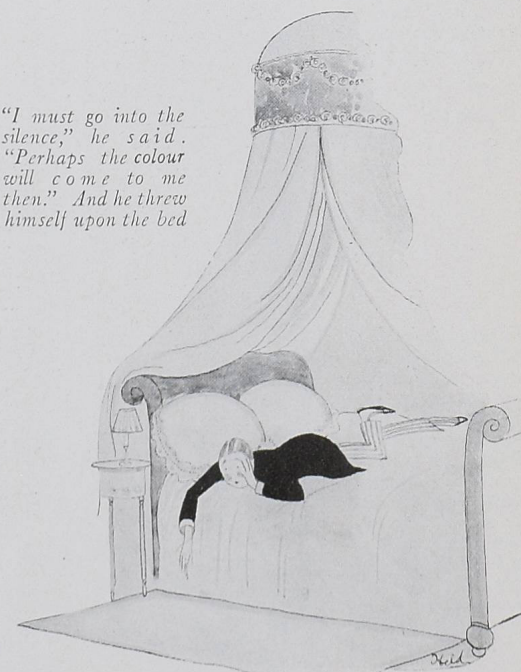
"What," he asked me, with a comprehensive

sweep of his fair hand, "what could be more simple?"

I tried to think of an answer, but there wasn't any. So we went upstairs—Alistair had not yet had time to concentrate on the stairs, so there were no new adventures—and into a guest room. Sometimes, even now, I dream of that guest room. The walls were painted scarlet, and all the furniture was covered with orange cretonne splashed with tomatoes, like a third-rate stock company. Tassels hung from every possible place; no matter how anything began, it ended in a tassel. Never have I seen anything so well-developed as Alistair's talent for discovering places for tassels. He seemed to have shattered the law of gravitation to bits and then remoulded it nearer to his heart's desire. On either side of the bed stood strange animals, rather like syncopated dragons, of green porcelain, each

(Continued on page 62)

"I must go into the silence," he said. "Perhaps the colour will come to me then." And he threw himself upon the bed



SOME RUSSIAN COSTUMES AND
OBJETS D'ART FROM THE BA-
RONESS D'ERLANGER'S SECTION
OF THE RUSSIAN EXHIBITION
AT THE GRAFTON GALLERIES



This richly embroidered head-dress has the prettiest little veil of seed pearls threaded closely together in a lattice-work pattern. It dangles almost in the eyes, giving a most fascinating effect of light shadows



The happy possessor of a cap that might well be the envy of many smart women. It is made of brown velvet edged with skunk, and has a lovely orange silk tassel fixed on black and white bead embroidery



A charming piece of old jewellery, which might be worn either as a pendant or an earring; it is of large pearls, rubies, and gold

One of a pair of long Russian earrings made of old paste. It looks particularly beautiful when worn with a high pointed head-dress



This delicate miniature is a portrait of Catherine the Great. She gave it to Lord Whitworth, so this heirloom has a double personal interest



This exquisite fan, set with pearls and emeralds, belonged to Catherine the Great of Russia. She gave it herself to Lord Whitworth, the second husband of the Duchess of Dorset



The high boot that is worn so much by Russian peasants. It is made of thick red linen, embroidered in a close pattern of many brilliant colours



A typical gala dress of a rich Russian peasant woman. It is of beautiful blue, pink, and gold brocade, with a little straight coat, which is trimmed with a kind of shining tinsel braid. The pearl fringe of the head-dress falls to the eyes



A charming last-century dress from Russia, of buff plaid silk edged with black velvet; such a gown might have been worn by Dostoevsky's Katherine. Baroness D'Erlanger's little girl has kindly posed for these three photographs



Another form of gala pageant dress; the full lawn sleeves of elbow length and the rounded yoke are exquisitely embroidered, and worn with a high-waisted full skirt of magenta brocade, held in place over the shoulders by tiny straps

THE HON. MRS. OLIVER BRETT'S TOWN HOUSE

Chester House, the Home of the Hon. Mrs. Oliver Brett, in Upper Belgrave Street

A GREAT many houses in London are full of beautiful furniture and pictures and china, but often these dwelling-places of art, attempting a faithful adherence to period tradition, as homes seem cold and aloof, lacking the element of personal taste and arrangement. The Hon. Mrs. Oliver Brett's house in Belgrave Street is distinctive both as a home for beautiful things, also for living human beings. Here, many priceless possessions are distributed through the rooms with a delightful freedom from the redundancy of periods. The house is built in the Adam style, and on the very threshold the appreciative house-lover delays his steps to enjoy the creamy whiteness of the hall. White painted walls, a white mantelpiece, contrasting with a white marble floor, form the background of this immaculate vestibule. The screen to the right is of fine incised lacquer, and the mellow tones of its black surface make an admirable relief to the otherwise overpowering whiteness.

Over the mantelpiece hangs a fine piece of Soho tapestry in the charming Chinese manner which was so prevalent at the time when the factory was working. A lacquer cabinet, raised on a long-legged support, fills the niche on the other side of the fireplace. There are two doors leading from the hall, one to the boudoir and the other to the library. The latter room has very beautiful proportions with an elaborately moulded ceiling and a fine stone chimney-piece. The green and gold walls are divided into partitions, most of which are filled with books, by fluted pilasters. The room has a delightful air of solid comfort, and a very personal atmosphere undisturbed by the proximity of an Italian settee to a unique gilded Chippendale console marble-topped table. Such deliberate incongruities abound, and it is largely to their presence that this happy room owes its distinction. The dining-room is a charming colour scheme of mauve and green against warm biscuit-coloured walls; the furniture, which has a delightful surface, is painted a blue-grey colour, anticipating the coming fashion.

On the other side of the hall is the morning-room, a subdued shimmer of blue and gold. The walls are of stretched canvas painted with old gold, of great decorative value. Against this background hang a picture by Sims and various paintings in Italian gilt frames. The furniture is blue, there is an old armchair covered with rare needlework, and soft oriental carpets carry on the pervading notes of blue and gold.

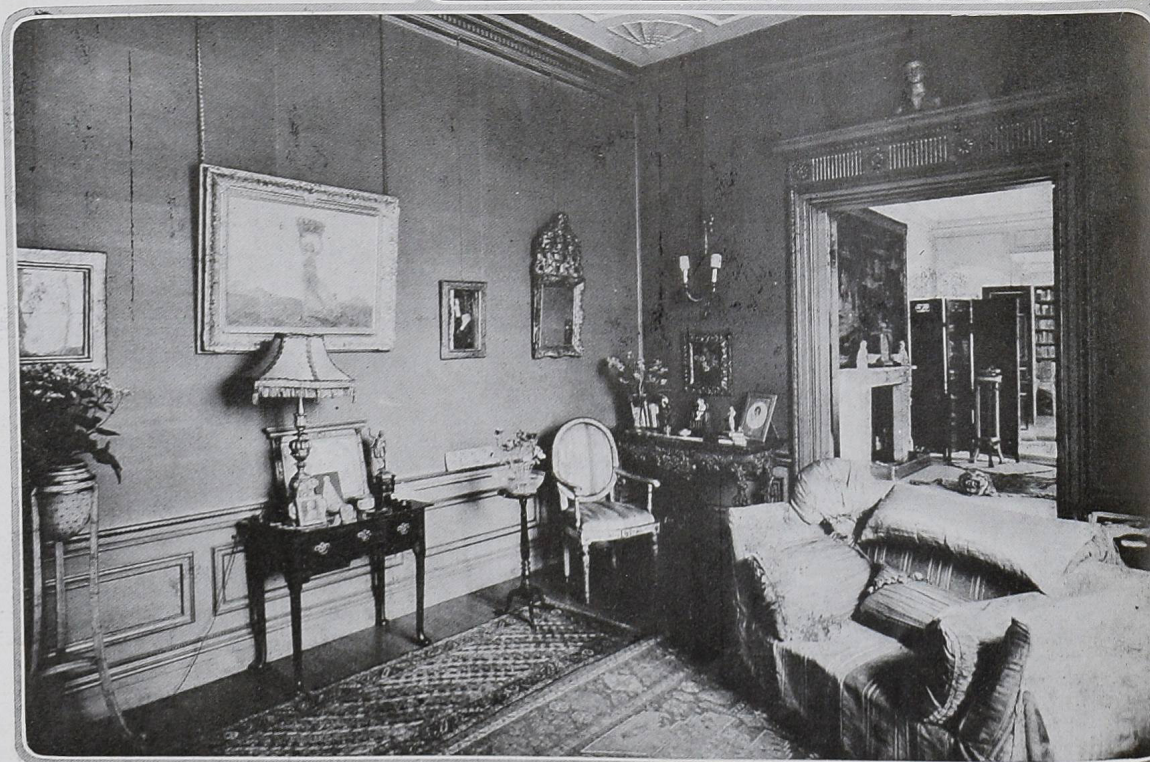
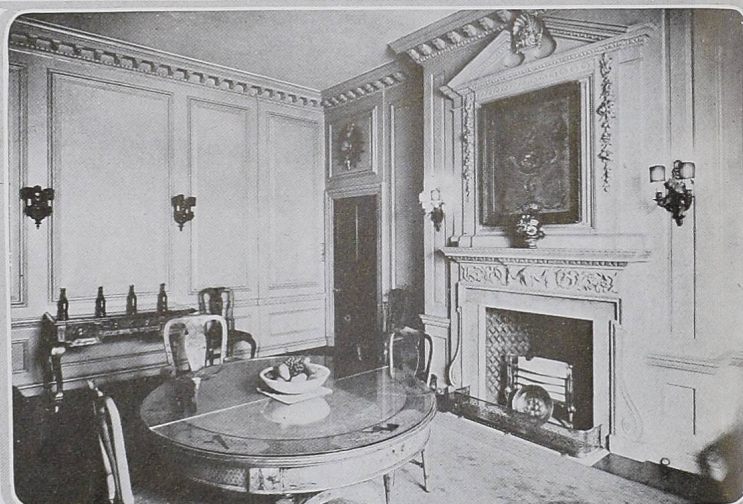
It is quite easy to see that the children belonging to this home are among the fortunate elect who are born right into an enviable childhood, full of frolic and fun. The walls of the day nursery at Chester House must be a perpetual source of interest and delight to its small inmates. Over a smooth white surface, daddled with blue, floats an aeroplane, and cats, fowls and ducks disport themselves. In the night nursery butterflies hover over a row of red hollyhocks, while last, but not least, an orange tree is "all a-blowing and a-growing." The practical needs of the small person are not forgotten in the interest of stimulating his imagination; he has a little oak dresser on which to keep his crockery, and cupboards on which to safely pack away his toys. Recently Mrs. Brett has herself rearranged and decorated the whole house.

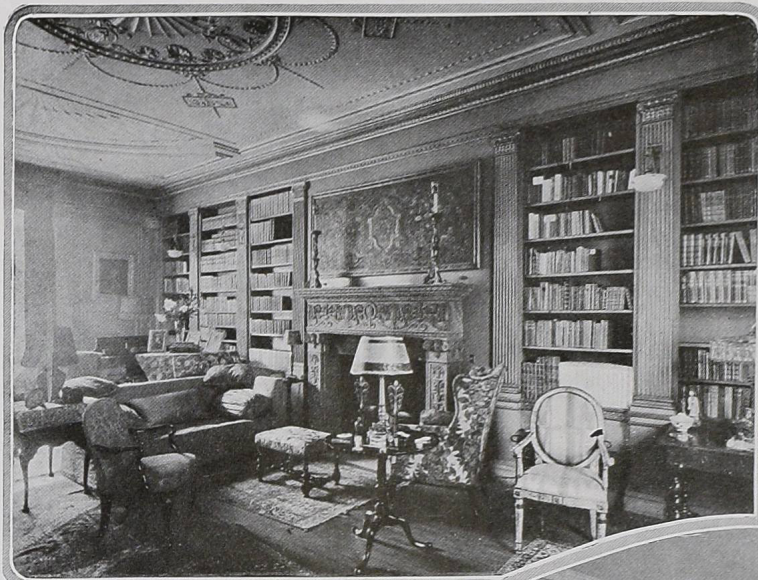


White painted walls, a white mantelpiece, and a white marble floor form the shell of the hall. The screen to the right is of incised lacquer, and the mellow tones of its black surface make an admirable contrast

The dining-room is decorated in a charming colour scheme of mauve and green against warm biscuit-coloured walls. The furniture, which has a delightful surface, is painted a blue-grey colour

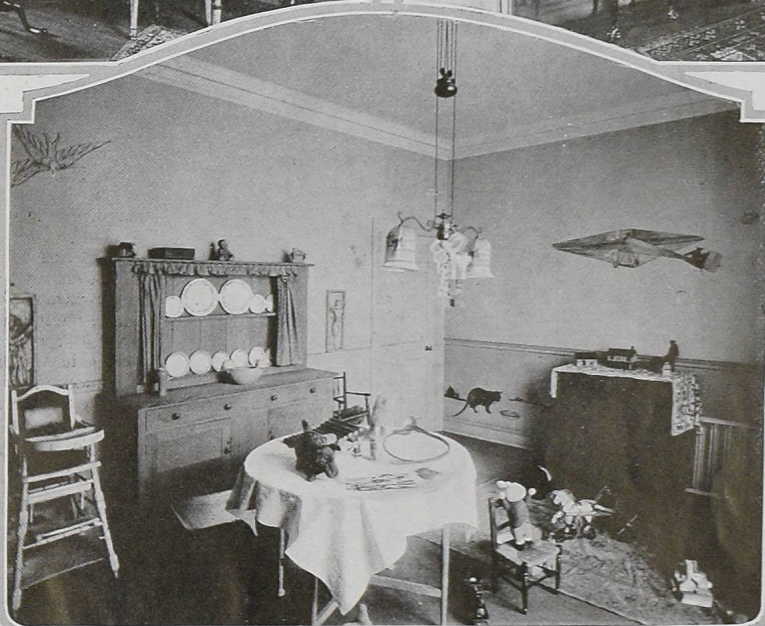
When one walks from the hall to the morning-room, one's attention is arrested by a subdued shimmer of blue and gold. The walls are of stretched canvas painted with old gold. Against this background hang a picture by Sims and various paintings in Italian gilt frames





The library is very beautifully proportioned with an elaborately moulded ceiling and a fine stone chimney-piece. The green and gold walls are divided into partitions by fluted pilasters. The Italian settee and the gilded Chippendale console table does not destroy the personal atmosphere of the room.

It is quite easy to see that the children belonging to this home are among the fortunate elect, born right into an enviable childhood. The white walls of the day nursery are dadoed with an aeroplane, cats, fowls, and butterflies. The practical needs of the small person are supplied by an oak dresser for his crockery and toys.



One of the most attractive features of the library, which leads from the hall, is a tiny Japanese garden and ornaments. There is a beautiful piece of gilded leather over the mantelpiece and two Italian gilt candlesticks. This room has an air of solid comfort, and is notable for its revolt from strict period furnishing.

Serene repose would surely come easily in such a bedroom. The four-poster Hepplewhite bed is painted in colours, and its soft hangings blend with the cream and golden walls. This room is furnished with a suite of French painted furniture of the early nineteenth century, and was recently redecorated by Mrs. Brett.



THE ULTIMATE ENDS OF WOMAN

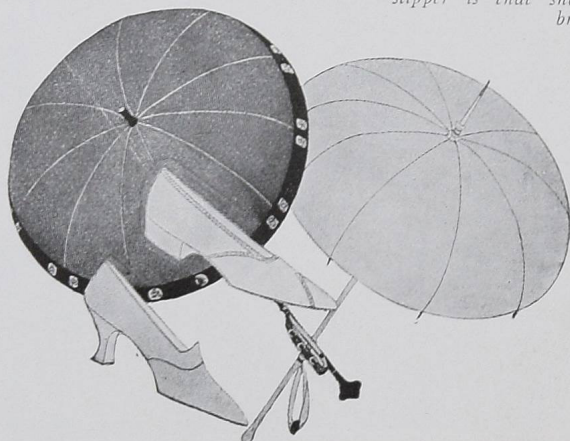
Every Woman Knows that the Accessories Make or Mar the Costume They Accompany; Parasols and Shoes Are Even More Important Than What Lies Between Them



(Above) Her parasol of black silk with gold bands is sure to be an arresting spot on any landscape. Her Oxford ties of biscuit-coloured suède are less arresting, but just as smart



(Right) The left-hand parasol is mounted on a simulated polo mallet; the middle, a simulated golf stick; that at the right is of changeable silk. The sports stockings in the middle are white, checked with black; those on the ends are of lace-inset silk



(Below) The parasol on the left is of blue silk with gold Chinese motifs; the other is of lavender silk. The low-heeled pump is of white buckskin, and the suède slipper is that shade called cinnamon brown



(Above) The vogue for all things Chinese must be held responsible for this cretonne parasol. Silk scarfs like this one are replacing woollen ones, for warm days

IT is the accompaniments of the summer costume that have as much to do with the smartness of the ensemble as has the gown itself. There are parasols, for example. The parasol, after having been somewhat neglected for several summers, is again high in favour as a feminine weapon of offence, or defence. In its new forms, it is delightfully fanciful, and both care and ingenuity have been given to its fashioning. At the left of the sketch in the middle of this page, for instance, there is a novel sunshade with a stick to resemble a real polo mallet, and with gaily coloured polo balls printed on its natural coloured pongee top. The parasol in the middle of the same sketch has a handle like a golf stick and tiny golf sticks and balls printed upon its pongee top. At the right is a parasol of lavender and green changeable silk edged with three silk frills. It is small and drooping, and it would be a charming addition to a cool white frock or a gown of taffeta in the same combination of colours. These parasols are for informal beach use.

The parasol at the left in the sketch at the lower left of this page is of dark blue silk, with gold Chinese motifs applied to its edge. It is mounted upon an ebony stick and may be hung over the arm by a blue silk loop, upon which are strung Chinese coins.

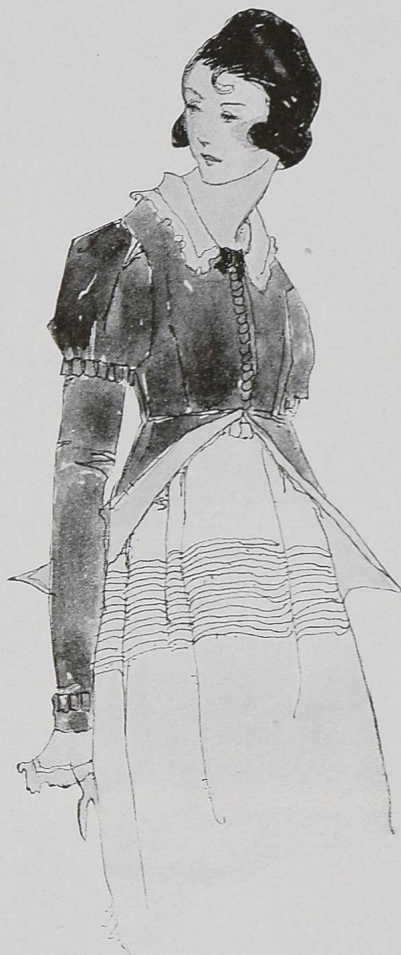


THE ACCESSORY MAY BE AT ONCE
MODERN AND OLD-FASHIONED. IT CAN
CHANGE AT WILL THE PERSONALITY OF
THE COSTUME WITH WHICH IT IS WORN



Collars and cuffs are the most irresistibly feminine when they are made of hem-stitched handkerchief linen or organdie, in a colour. The little motoring hat has a visor that repeats the colour, and the newest wrinkle in veils, short and of much-wrinkled tulle

One must keep an eye on that severely tailored costume, for now and then it springs a sheer collar and cuffs with hand-sewn tucks, a loose black satin tie, a scarf made of a single layer of chiffon edged with flying squirrel, and a wide-meshed veil



(Below) And ribbons go tagging after belts wherever belts go—and belts go around everywhere this season. Here the ribbon is picot-edged at intervals and knotted at the cuffs, at the belt, and on the leghorn hat. The costume changes personality with each change of ribbon

(Below) "Grey, beige, and tan," said spring, and everyone assented. And then the coming summer insisted on a riot of colour, with the result that subdued afternoon frocks of chiffon or organdie have taken to sleeveless jackets of silk faille or taffeta in all sorts of vivid colours



Sleeves that were smart in the ballad days of "My Lady Greensleeves" are smart again now,—except that nowadays, these coquettish sleeves are attached to a silk faille or taffeta jacket-blouse. The jacket is worn over an underdress of white voile, batiste, or charmeuse, and has collars and cuffs to match the dress. It is lined with silk in a lighter shade





Charlotte Fairchild Studio

(Left) A brilliant bit of the pageant was the court of the Count of Toulouse, in which there appeared Miss Nina Paris, Miss Leslie Murray, Miss Margaret Luce, Miss Elizabeth Emmet, Miss Mildred Eddy, Miss Flora Payne Whitney, and Mrs. Felix Doubleday. They wore satin gowns, and on their heads were set quaint hennins. Their attendant knights were (left to right) Mr. T. Chesley Richardson, Jr., Mr. Herman Huffer, Jr., Mr. Francis Kinnicut, and Mr. Felix Doubleday. Beneath their blue cloaks with scarlet crosses they wore armour



(Above) Mrs. Harry Payne Whitney and Mr. Lloyd Warren might have stepped directly from between the covers of "The Canterbury Pilgrims." They were not part of the pageant; every guest appeared in becomingly correct costume of the middle ages. Mrs. Whitney was one of those who had boxes for the pageant



(Left) The costumes of the guests were as faithful to historical precedent as were those of the members of the pageant. A band of Canterbury pilgrims was composed of (left to right) Mr. Paris Singer, Mrs. Benjamin Guinness, Mrs. Ben Ali Haggin, Mr. Ben Ali Haggin, Mrs. John Carpenter, and Mr. Benjamin Guinness

(Right) Miss Eugénie Ladenburg was one of the guests who delved far back in history for inspiration for her charming costume. It was all white, from the lotus flowers in her hair to the uttermost ends of her flowing train. Miss Ladenburg's highly decorative cavaliers are Mr. E. Pottle (left) and Mr. Thevenaz



Charlotte Fairchild Studio

(Left) Miss Maud Kahn (left) and Miss Malvina Hoffman heralded Miss Anna Hyatt, who appeared as Joan of Arc. The heralds wore coats of silver mesh, bearing a startling resemblance to coats of mail; their grey skirts were patterned with bronze and silver dragons, and their white cloaks bore silver fleurs-de-lis. White banners with silver crosses hung from silver trumpets



In the pageant, Mrs. Henry White Cannon, Jr., was a lady of the French court. Her costume was of cloth-of-gold, printed in a bewildering design in blue, green, and silver, and silver-embroidered draperies fell from the long sleeves. Her head-dress was of gold tissue, and a gold net held her hair. This costume and those of the heralds were designed by the Fayette-Barnum Studio

THE FÊTE OF THE ARCHITECTURAL LEAGUE, THE PROCEEDS OF WHICH WERE GIVEN TO THE RED CROSS, WAS A BRILLIANT MÆVAL PAGEANT

IN February, the Architectural League of New York held its annual fête. The pageant, called the "Fête des Fous," was held in the Fine Arts Galleries and in Mr. Frank Gould's adjoining riding arena, which was decorated to represent a jousting field of the middle ages. The proceeds of the sale of tickets were given to the Red Cross. The fête began with a procession, the members of which were clad in the costumes of mediæval days. The procession passed into the arena, where took place the riotous "Festival of Fools," from which the pageant took its name. Then there was a mock tournament, a feature of which was the awarding of medals. Mr. Grosvenor Atterbury awarded to John Russell Pope the League prize for architecture, and to Hermon McNeil the prize for sculpture. Maxfield Parrish received the painter's medal by proxy. After the tournament, Miss Anna Hyatt, whose statue of Joan of Arc was recently placed on Riverside Drive, appeared as Joan of Arc.



(Right) This black milan straw is comfortable because of its small size, and unusual in the way its brim turns up in the back; the feathers are paradise plumes



There should be a wide-brimmed hat among the few and smart hats that the provident wardrobe includes; the brim of this black liséré straw is trimmed with black burnt goose; the crown is banded with black chenille

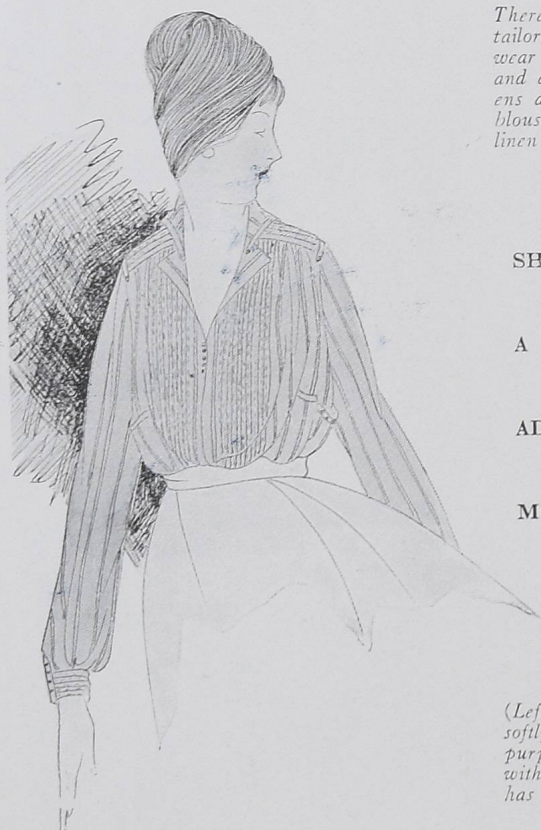
The high crown is smart, this season; a woman who does not care to have many hats should be sure to have one hat that makes a point of height, as does this tip-tilted brown milan straw with its eagerly aspiring beige wings



There are to be ever so many tailored blouses this season, to wear with smart sports suits, and all kinds of silks and linens are made to serve. This blouse of white handkerchief linen is banded and piped with pale pink linen

No amount of damage to the coiffure can mitigate the welcome that is being extended to slip-on frocks, sweaters, and blouses. This white Georgette blouse is tucked, and it adds white buttons and black ribbons to its charm

SHE WHO MUST THINK TWICE BEFORE ADDING
A HAT OR A BLOUSE TO HER WARDROBE,
ADDS WISELY WHEN SHE CHOOSES SIMPLE
MODES AND EXCELLENCE IN QUALITY



(Left) Tailored it is, but so softly tailored as to serve two purposes. It is of white chifon with stripes of cerise; and it has two side pockets, just above the waist-line



(Right) The blouse of handkerchief linen, hand-tucked and hand-hemstitched, achieves one of the correctly simple tailored effects that the wise woman cultivates

HATS FOR ALL TIMES AND OCCASIONS

ACHIEVE INDIVIDUAL DISTINCTION.

NECKLETS AS ATTRACTIVE ACCESSORIES



Worn almost on a level with one's eyebrows, this black satin hat shows which way the brim flares this season. The altitude of the stone grey wing adds to its effectiveness. Where is her necklet?



MODELS FROM DEBENHAM AND FREEBODY

For the sake of such a French sailor almost any woman would forego the use of her eyes. It is made of nigger brown faille, and above the wide gold ribbon there is a blue crêpe one. Blue and gold tassels rest upon the brim.



The dames of the Empire days were wise when they fashioned their hats like this. This chalk crêpe Georgette model is trimmed with high plumes and a green ribbon. The necklet matches the hat.



Occasionally opportunity is offered to the short woman in the shape of a high-crowned hat. Of lacquer-red straw, this hat is trimmed with red paradise feathers, and red tulle frills cover the narrow brim.



Gardening must become a delightful pastime when you are allowed to don a becoming black taffeta apron embroidered with multi-coloured patterns. The pockets, edged in blue, are useful for odds and ends, and a black cap trimmed to match the apron will protect your hair from wind and sun.

Garden work and springtime call for a green faille garden hat inspired by a basket. Its quaint brim is trimmed with a blue and green ruche. The basket-shaped bag she carries is black taffeta, and the little leaves are made of green faille. The upper flap is embroidered in blue and green.

With a ump, d to per. h a ayer five less, and. ame gth the he h l, r t ne

♥ Q J 8 3
♣ 9 7 2
♦ 10 8
♠ Q J 6 2

♥ 2
♣ Q 10 6
♦ A K Q J 6 3
♠ 10 8 5

Y B
A Z

♥ A K 7 5 4
♣ A 8 5 3
♦ 9 7 4
♠ 4

♥ 10 9 6
♣ K J 4
♦ 5 2
♠ A K 9 7 3

Z dealt and bid a spade which A accepted. Y bid three diamonds, B accepting as he could ruff the spades. Z dropped the spade suit and overcalled B's acceptance with four diamonds, which Y accepted. Now B wants to show Y what he accepted on, as Y knows Z accepted on the spades. Y can then take his pick, B bids four hearts.

A dare not accept, as he has too many losing cards. Y at once saw that if B had the hearts he was a better partner than Z, and must be short in spades, as that suit lay between Z and A, so Y accepted four hearts so as to give the bidding open, whereupon B went back to five diamonds accepted by Y and made it. Had Y passed the four hearts, the bidding would have been closed, as Y is an acceptor and cannot bid, and B's bid would have been void.

Y and Z could not have made more than four odd, but by ruffing the second spade and discarding Y's third spade on the ace of hearts, B wins the game by leading through Z up to the queen of clubs in Y's hand.

THREE-TRICK BIDS

A three-trick bid is exclusively a shut-out bid at auction, as there is no necessity to bid more than two on any suit unless one is afraid of some other suit that will be too expensive to overcall.

There are no shut-out bids at pirate, and a bid of three simply adds a little information to the bid of two. Two shows a solid suit; three shows an outside ace as well. At auction such a hand would be a very sporting no-trumper.

(Continued on page 66)

INTERESTING MATINÉES-TO-BE *in* AID of WAR SUFFERERS



Lizzie Caswell Smith

Miss Ellen Terry, who is taking a prominent part in Mme. Clara Butt's Bazaar at the Queen's Hall on May 8th, has, since the outbreak of war, often graced charity performances with her presence, and her kindness in appearing to many of whom she has taken to have one hat that makes a point of height, as does this tip-tilted brown milan straw with its eagerly aspiring beige wings



Ewaine

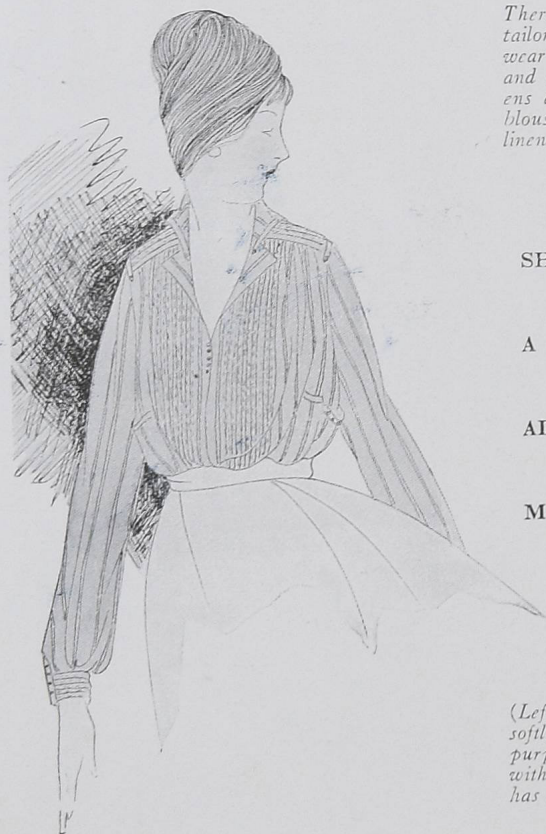
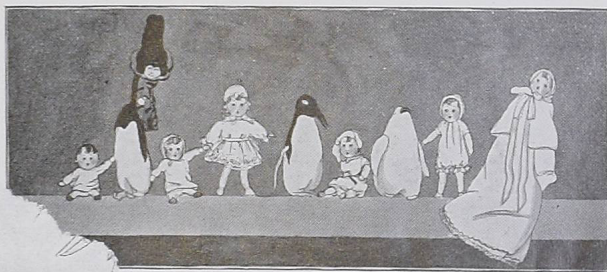
Mme. Clara Butt, who has been the moving spirit in the organization of the entertainment in aid of the Three Arts Women's Employment Fund, the object of which is to solve the problem of the unemployed woman artist in war-time

These are some of the celebrated Cuddly dolls now being made at 32 Wigmore Street. All small people are the happier for the possession of these soft and charming companions which, though inanimate, are full of character and interest



E. O. Hoppé

Mrs. Freddy Hammond, whose husband was lost in the "Lusitania" tragedy, had a very narrow escape herself. She has written all the music for the Canadian Revue, which will be produced on May 11th at His Majesty's Theatre in aid of the St. Dunstan's Fund for the after-welfare of the blind. Mrs. Hammond is a very clever composer



There are tailored by wear with and all blouses linen is

SHE

A E

ADD

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(Left softly purple with has



E. O. Hoppé

Mrs. John Hope is the daughter of the Hon. James Dunsmuir. Mrs. Hope has eight sisters, and one of them, Miss Muriel Dunsmuir, is very busy helping her to arrange the Canadian Matinée, "Hullo Canada," which is to be played entirely by a Canadian cast



E. O. Hoppé

Miss Marthe Allan, the daughter of Lieut.-Col. Sir H. Montague Allan, is one of the many charming and clever people who will appear in the Canadian Revue. She has been nursing for some time in France, when she was attached to the R.A.M.C., and she is now busy doing transport work in London

THE NEW GAME OF PIRATE BRIDGE

BEFORE proceeding to discuss the principles of bidding and accepting at pirate, attention should be called to an error into which auction players may be tempted to fall. This is putting dummy between the two opponents in every hand, instead of laying it down where it belongs. Some imagine this is the better way, because they are accustomed to it, but it is a distinct loss. One of the prettiest points in pirate is bidding on the probable position of the partner's hand.

In auction, a hand has only one value, and that is the tricks it contains. In pirate every hand has three values, according to its position with regard to the partner. It adds immensely to the interest and variety of the game, as many a hand that did not seem to be worth more than one or two tricks may suddenly become worth four or five. In order to make this point clear, let us take an example:—

♥ A 4		♥ K J
♠ Q 8 6 2		♦ 9 3
♦ K J 6 4		♠ A Q 10 7 3
♣ 10 7 3		♣ A J 8 4
♥ Q 10 9 8 6	Y	
♠ K 7 5	A B	
♦ 9 5 2	Z	
♣ 9 6		
♥ 7 5 3 2		
♠ A J 10 4		
♦ 8		
♣ K Q 5 2		

The bidding on this hand leads up to an interesting situation. Z deals and bids a club, which A accepts. Y passes, but accepts B's diamond bid. Z bids a spade, which B accepts. A two hearts, which B accepts. Z two no-trumps, which A passes.

Y cannot accept this bid, because of his position with regard to his prospective partner. His diamonds would be led through and killed. He cannot protect the spades, which B has shown strength in, and has only one trick in hearts, which suit B has also accepted. When Y passes, B accepts the two-no-trump bid, Z and A passing.

Now Y sees the chance to enhance the value of his hand by a shift in the position of his partner, and bids three no-trumps over B's acceptance, aiming to get B for a partner. In this he succeeds and goes game. Z opens his partner's (A) acceptance in clubs and wins the return with the ten. If he tries to drop the club, he establishes the queen, and five diamonds, two hearts, and a spade win the game for Y. If he shifts to the hearts, five diamonds force the decisive discard and then a small spade lead from B (the dummy) makes the spade jack or the queen of clubs.

At auction, Y's hand is worth only one thing, and that is nothing with a fixed partner. At clubs or no-trumps he will be set. With hearts played against him he loses two odd, with no-trumps against him he loses the game. (At auction, Z bidding clubs, B would double, and A would go no-trump).

At pirate, Y's hand has three values. With Z for his partner it is worth nothing. With A, the odd in hearts. With B, a game in no-trumps.

FREE AND FORCED BIDS

A free bid is one that the player is not obliged to make at the time, such as the dealer's opening declaration. There is absolutely no excuse for any free bid that is not conventionally sound. A forced bid is one that must be made in order to overcall a previous bid and acceptance. An attack has been established, and it is imperative to show anything that promises a defence or counter attack.

Players must be careful to distinguish between these two classes of bids, both in making and accepting them. A forced bid must not be credited with the same conventional strength that is required from a free bid. Bids made on the second round by a player who passed an opportunity for a free bid on the first must be regarded as forced bids.

ABSOLUTE BIDDING VALUES

Wilbur C. Whitehead's rule for measuring up a hand is probably the best for the pur-

The Third Article by Mr. R. F. Foster on the Fascinating Game of Pirate Bridge

pose, as it applies equally to suit bids and no-trumpers.

This calls ace sure tricks, kings probable, and queens possible. Two kings are considered as good as an ace, and two queens as good as a king if well protected. Unattached jacks and tens have no absolute values.

This allows us to attach numerical values to the high cards so as to present their relative values in graphic form. Call an ace 4, a king 2, and a queen 1. As there are 7 such values in each suit the pack is worth 28, and the average value of any hand must be 7. If the hand is above average, 8 or more, it is always worth a free bid, provided the kings and queens are well guarded. A singleton king or queen is regarded as worthless.

In addition to these separate values, a king with its ace must be worth as much as the ace, and a queen with its king must be worth as much as the king, as either card might be played to a trick with the same effective result. Therefore an ace-king is worth 8, and a king-queen suit is worth 4. While jacks and tens have no separate values, in combination they may have. A jack with a queen, for instance, is worth as much as the queen, and jack-ten of a suit is equal to a queen if well guarded. These values may be combined with higher honours. The king-jack-ten must be as good as the king-queen, and worth 4. Ace-jack-ten must be worth 5, the same as ace-queen.

MAJOR AND MINOR SUITS

The major suits are hearts and spades, and always desirable as trumps. They are bid with the understanding that the acceptor hopes they will be the final declaration; therefore the bidder must have both the strength and the length for a trump suit. The minimum strength for a major-suit and free bid is five cards, and a hand that will count to 8 or more, at least 4 of which should be in the suit itself.

It takes five by cards to win the game with a minor suit, clubs or diamonds, for the trump, and these suits are therefore better fitted to support a major suit, or to fill out a no-trumper. There are many hands, of course, in which a minor suit will go game, but no good player ever starts with the idea of working to get five odd, when three or four might be enough unless, indeed, he happens to hold a phenomenal hand.

Free bids in minor suits require the same absolute values as the major suits, but length is not so important if the suit is not to be the trump. At auction, good players insist on the length, because of the danger of being left with the contract, or the partner's assisting the bid, from which there is no escape. This danger does not exist at pirate, and one may bid short minor suits with greater freedom, provided the hand has the required values.

Take the dealer's hand in the example already given. His club suit counts 5, and the spades 4, a total of 9; but it is not a spade bid because the suit is not long enough. The beginner should realize the great importance in studying these values in every hand he picks up, always remembering that there must be enough small cards with the minor honours to protect them. Three to a queen, or four to a king, may be counted upon with confidence.

TWO-TRICK BIDS

The auction player will have to revise his theory of two-trick bids when he comes to pirate. At auction there is no longer any such thing as a free bid of two in a minor suit, except when you have nothing in it. Two tricks in a major suit show five cards to four honours, or a seven-card suit. Three tricks is always a shut-out.

At auction, two-trick bids in a major suit will probably be final, as the partner is obliged to stand for them whether he likes it or not. At pirate nothing is final until the bid is accepted.

When a player bids one trick in anything at pirate he expects that any player who has a sure

probable or even possible trick in the suit will accept him, simply to open up the bidding or open up the distribution of the suit. If a free bid is made with ace, king, and others, the player with three to the queen, or four to the jack-ten, will accept. The one-trick bid is a confession that the bidder wants some assistance in that suit.

But suppose he holds five to the ace-king-queen? No one has the queen to accept with, and it is improbable that any player will hold four to the jack and ten, so the bid will be passed up, and it will look as if some one were holding off when he should have accepted. This at once throws a doubt upon the possibilities of that suit.

For this reason, when a player hold a solid suit, such as six or more to the ace-king-queen, or five to any four honours, he should start with a free bid of two. This shows that he can attend to the entire trump situation himself, if that suit proves to be the trump. All he wants from his acceptor is outside tricks.

There are many hands, of course, in which the distribution is such that a one-trick bid cannot be accepted, because the outside honours are unguarded. A club bid on five, the ace-king-ten, for instance, may find the queen alone or with only one guard. This leads players who have the last say to accept with only four small cards of the suit. Any player should accept with five. If two passes a one-trick bid, the minor honours must be short suited, if the third player has nothing as good as the jack.

When a player with a solid suit overcalls a previous bid and acceptance, he should overbid his hand. That is, he should call two diamonds over an accepted club if his diamond suit is so solid that no one could accept it. These two-trick bids sometimes lead to some very interesting situations in scheming to get the right partner. Take this case, and note how Y and B get together:—

♥ 2		♥ A K 7 5 4
♠ Q 10 6		♠ A 8 5 3
♦ A K Q J 6 3		♦ 9 7 4
♣ 10 8 5		♣ 4
♥ Q J 8 3	Y	
♠ 9 7 2	A B	
♦ 10 8	Z	
♣ Q J 6 2		
♥ 10 9 6		
♠ K J 4		
♦ 5 2		
♣ A K 9 7 3		

Z dealt and bid a spade which A accepted. Y bid three diamonds, B accepting as he could ruff the spades. Z dropped the spade suit and overcalled B's acceptance with four diamonds, which Y accepted. Now B wants to show Y what he accepted on, as Y knows Z accepted on the spades. Y can then take his pick, B bids four hearts.

A dare not accept, as he has too many losing cards. Y at once saw that if B had the hearts he was a better partner than Z, and must be short in spades, as that suit lay between Z and A, so Y accepted four hearts so as to give the bidding open, whereupon B went back to five diamonds accepted by Y and made it. Had Y passed the four hearts, the bidding would have been closed, as Y is an acceptor and cannot bid, and B's bid would have been void.

Y and Z could not have made more than four odd, but by ruffing the second spade and discarding Y's third spade on the ace of hearts, B wins the game by leading through Z up to the queen of clubs in Y's hand.

THREE-TRICK BIDS

A three-trick bid is exclusively a shut-out bid at auction, as there is no necessity to bid more than two on any suit unless one is afraid of some other suit that will be too expensive to overcall.

There are no shut-out bids at pirate, and a bid of three simply adds a little information to the bid of two. Two shows a solid suit; three shows an outside ace as well. At auction such a hand would be a very sporting no-trumper.

(Continued on page 66)



Photograph by Hugh Cecil

MISS ELIZABETH STUART-WORTLEY

Miss Elizabeth Stuart-Wortley, whose engagement to Captain A. E. Grant has recently been announced, is the younger daughter of Major-General the Hon. E. J. Montagu-Stuart-Wortley and Mrs. Stuart-Wortley of Highclere Castle, Christchurch, Hants. Her father, who is an Officer of the Legion of Honour, began his distinguished military career in the Afghan wars of 1878-9-80, and in 1908 was given command of the 10th Infantry Brigade, Eastern Command

A R T I F I C I A L I T Y

The Artificial. Should It Be Defended :

Has It a Beauty of Its Own, That Can

Be Placed Beside the Beauty of Nature ?

SHOULD Artificiality always be condemned ? Should it be condemned because it must imply deceit, suggesting that qualities are present which are not ? Can the Artificial thing be itself the good thing, ever, or do we tolerate it only because it gives us the illusion of qualities that are not really present ? The point is one to be cleared up in connexion with every question of decoration.

WILL the day come when people will acknowledge again the beauty of those branches of wax fruit, shaded with glass, that once adorned the side-board ? Not yet can the mind disengage these objects from the dingy associations of the seaside apartments to which they have been banished.

WE can view this question of the charm of the Artificial with a clearer mind in connexion with fruit-pieces rendered in majolica ware. The problem is that of imitating Nature in material with a character at variance with that of the thing to be imitated. The attempt, as in a picture, is to deceive vision. But in the picture the invitation to "touch" is not sent out. With a surface modelled in relief it is. In majolica fruit-pieces it is as if some prank were to be played upon the fingers at the instigation of the eye.

IF this be all there is in Artifice, this attempt to deceive for a moment, then the artist-potter will scarcely rank above a conjurer. But the case will be altered if Beauty be achieved, even unconsciously. We should then begin to look out for its appearance, and the question of the success of Imitation would become secondary to the one of whether beauty had been achieved.

NOW let us scrutinize this Beauty that can be surprised in the artificial. Is it entirely of the kind that we can find elsewhere, in Nature ? If this beauty be only a counterfeit of a beauty that can be

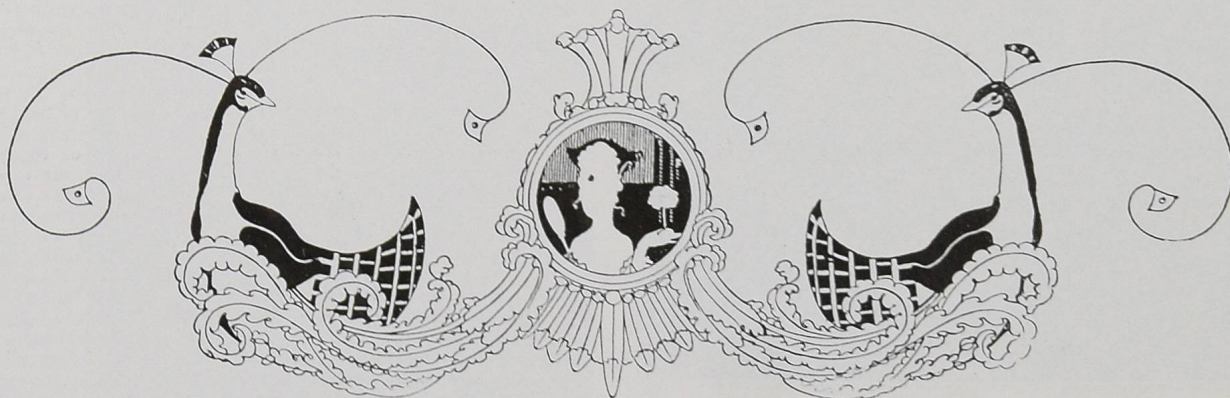
discovered elsewhere the case for Artifice is not very strong. May not a new kind of Beauty be surprised in the Artificial. The character of the material in which Imitation is attempted will often assert itself, in spite of every effort, and defeat the attempt at imitation—but, sometimes with a beautiful result which Nature had it not in her power to invent !

THERE we have, then, a Beauty of the Artificial, and the justification of an attempt to imitate Nature that has failed.

AND having discovered that a novel kind of Beauty may arise out of reluctant material, like Venus from the sea, it is a kind that we can pursue beyond the plastic arts and find again in the art of the costumier. Is it possible to aim at beauty in dress, and expect to achieve it except by strict deference to the laws of the movement of the figure ?

ALL painting and statuary show that there is a beauty of drapery that reveals no obvious relationship to natural movement. Greek statues, Tanagra terra-cottas, Lely's portraits, all show beauty of fold in dress aimed at as an end in itself. Yet if we analyze it we shall see this Beauty resides, if not with the appearance, yet with the logic of the movement of drapery in response to action, and that whatever is overstated in it arises from no other source than a first appreciation of natural law.

SO if we desire to retain in any department the delights and the surprises that attend upon the Artificial, the Artificial must not be courted in its own name. Without beauty it is abominable, and beauty takes us unawares. It may be born at any moment, a reward for deference to Nature, more beautiful than Nature, a reward to the person of taste, for it is invisible to the vulgar gaze.



THE NATIONAL PORTRAIT SOCIETY

THE sixth annual exhibition of the National Portrait Society at the Grosvenor Gallery, New Bond Street, at present open, is, if we view it in a true perspective, an event of historic significance. The exhibition is remarkable for the fact that its importance rests almost entirely with the work of one or two men exhibiting in strength there. It may or may not be a desirable feature in an exhibition that all that is most attractive should come but from two or three of the exhibitors, but in the present circumstances that was bound to be the case. For when the tide in art is turning it is the craft anchored nearest the sea that first respond, and that show by their swing-round the direction which all the little boats will take in turn farther up the river.

The present exhibition is so striking; it will be so memorable because it makes absolutely clear for the first time a complete change of heart in Society, and so in the art by which posterity will judge the people of our time. Going, soon to be gone is the portrait which is duller than a dull photograph, duller than a dull sitter, not because the mechanical-minded portrait painter will be touched with genius, but because learning to recognize the aspect of genius and its power to glorify its age the polite world will pass him over.

This dull painter of portraits will, I pray, be squeezed out between the photographer and the pure artist. This descendant of the old journeymen painters must go, for it is the photographer who has really taken up his task. There will then begin a reign of the more artistic portrait of which we see the beginning in the art of men of such genius as Mr. McEvoy and Mr. John. In this type of art the sitter becomes subjective, she is not seen objectively. This is a blow to people of fussy self-importance, but it is the joy of people who have long wished for a modern portrait art that could take its place by the art of Lely

A Striking Exhibition Which Makes
Clear For The First Time A Complete Change Of Heart In Society



Edward Knoblock,
by William Nicholson (12)



Portrait by Augustus John (24)



Miss Mackenzie, by Flora Lion (102)

and Gainsborough in our country houses. For these old masters caught first the spirit of their time, Lely the aspiration to grandeur of the seventeenth century, Gainsborough the sentiment of Arcadia that charmed the thoughts of the people of his day. So we see Gainsborough ladies approaching as through glades of trees, and we see them lingering pensively by garden vases. And we see the figures of Lely's art posing with a concentration of all practised grace in settings of the most romantic pretension. It is not difficult to believe that our own fire-purged age has a purer and less artificial spirit than was represented then. It is not difficult to believe that if we could have an art that would reflect the love of simplicity—that is the reaction from materialism—and reflect the discovery of a new kind of beauty—that must be made in a new sort of world—we should have an art as great as that of any preceding age, as we believe ourselves to be as great as any people that have preceded us.

That is the mood in which I give the criticism of certain pictures in this exhibition. Let me take, to begin with, the portrait of Mrs. Francis Howard, which I consider one of the greatest of Mr. McEvoy's works. Here we see those tentative efforts that characterized Whistler's portraits, to redeem the portrait from being a mere catalogue of facts about the sitter and to view personality in the ambient of the conditions that help to produce it. There are tones both in the figure and in the background in this picture which for tenderness were never approached except by Whistler himself. And it is in this, which modern

art has, and ancient art has not (whatever people may say), in the same refinement; in this, and in much beside, that we have the thrilling experience of walking in a world the aspect of which has not been recorded, and of which we are only just in receipt of the first information.

To appreciate art of this kind we have to remember that every feature of it—as of all art—registers not only what the eye has seen but some quality of mind behind that eye. If there is any feature in a modern picture which does not correspond with anything in an old picture it means that it stands there for something in the very quality of the modern mind which is new to it, added to it by the circumstances of its environment. And if we believe this we cannot help experiencing a sentiment of reverence towards every beautiful feature of art which has come but lately into the world. It not only insures the future to art, but as a race it flatters us, as still one that is evolving. All these thoughts have sprung into my mind in thinking of the *nuances* of tender silvers, and the almost superhuman subtlety attempted in the tones of the portrait of Mrs. Howard. For art is setting out here towards unknown shores, and in the whole aspect of this very modern woman, bathed in light, we feel the presence of all those intangible forces that colour and distinguish the spiritual atmosphere of the modern world.

There is another characteristic of this exhibition to which I wish to draw attention, not that it is peculiar to the National Portrait Society, but that in connexion with portraiture it opens up a gay prospect for the future. I refer to the spirit,

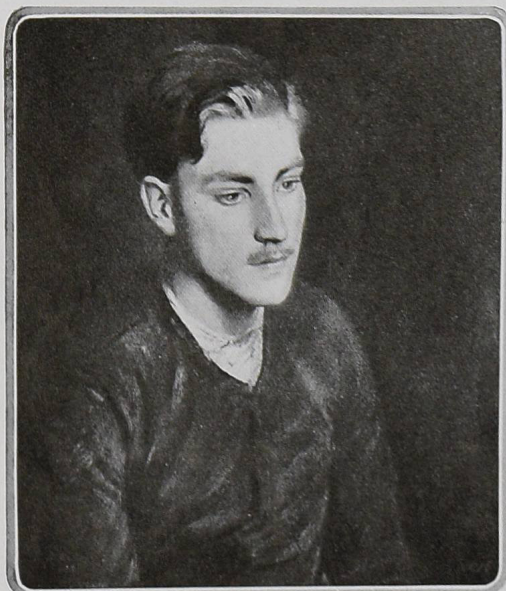


Admiral Lord Fisher of Kilverstone, by Augustus John (35)

I would almost say of frolic, that now makes itself felt in London as it has for so long in Paris; representing a revolt against a cruel enslavement to dull facts, permitting the artist to do almost what he likes so long as he enjoys himself, for the only way in which enjoyment of a work of art is insured to the spectator is by the artist's manifest pleasure in producing it. If it was tedious for him to produce it will be tedious for us to look upon. It is no depreciation of Mr. Augustus John's art to say that it is often entertaining. His portraits in this exhibition entertain me by their rebellion from the academic convention, while "finished" as every Academician would aspire to finish a picture. I have not the slightest objection (if Mr. Epstein wants to paint, as well as carve) to Mr. Epstein painting a lady with a dead white face and a bright green hand. Done once in a millennium it is rather amusing, and it is to be hoped that the artist will not attempt to explain it away.

I have been looking through my catalogue, in which are marked the pictures that would bore no one. If a picture bores everybody it is bad. Whatever opinions we may hold as to the direction Art should take, the response in an exhibition is always to the canvas in which there is evidence of vitality. This evidence is shown, I think, in Miss Ethel Walker's two portraits, "Miss Ailsa Tweed" and "Mrs. Pandolph Schwabe and Child," Mr. Glyn Philpot's "Young

Man in a Leather Jacket," Professor William Rothenstein's "The Late Rt. Hon. Charles Booth," Miss Francis Hodgkin's "Grandmother, Mother, and Children" (truly entertaining), and Miss Flora Lion's "Miss Mackenzie." I must pause at this portrait, and call attention to the achievements in portraiture of an artist who in other kinds of painting is admitted to be one of the most interesting of women artists. In the sculpture at the exhibition Mr. F. Derwent Wood's "Head of the painter, McEvoy," figures prominently. In this bust there is no failure of sympathy between the artist and his subject, and regularity of feature is represented with a classic sense of grace. X.



Mrs. Francis Howard, by Ambrose McEvoy (25)

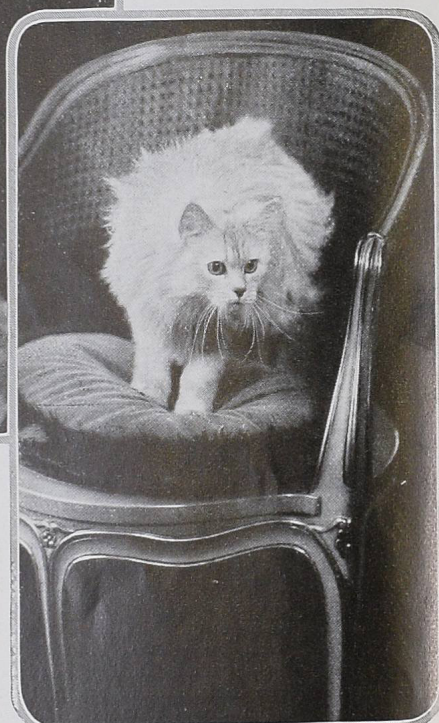


Lady Gwendoline Churchill, by Ambrose McEvoy (213)

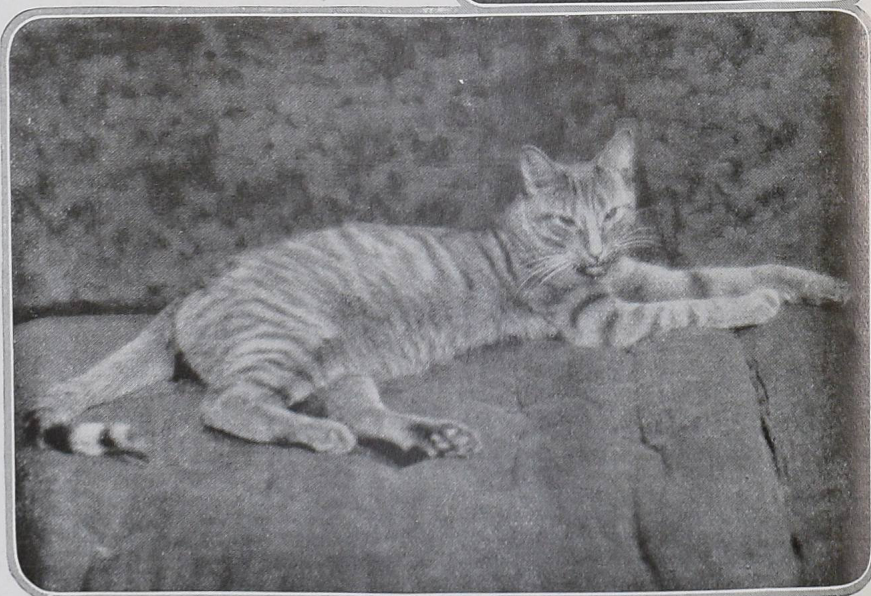
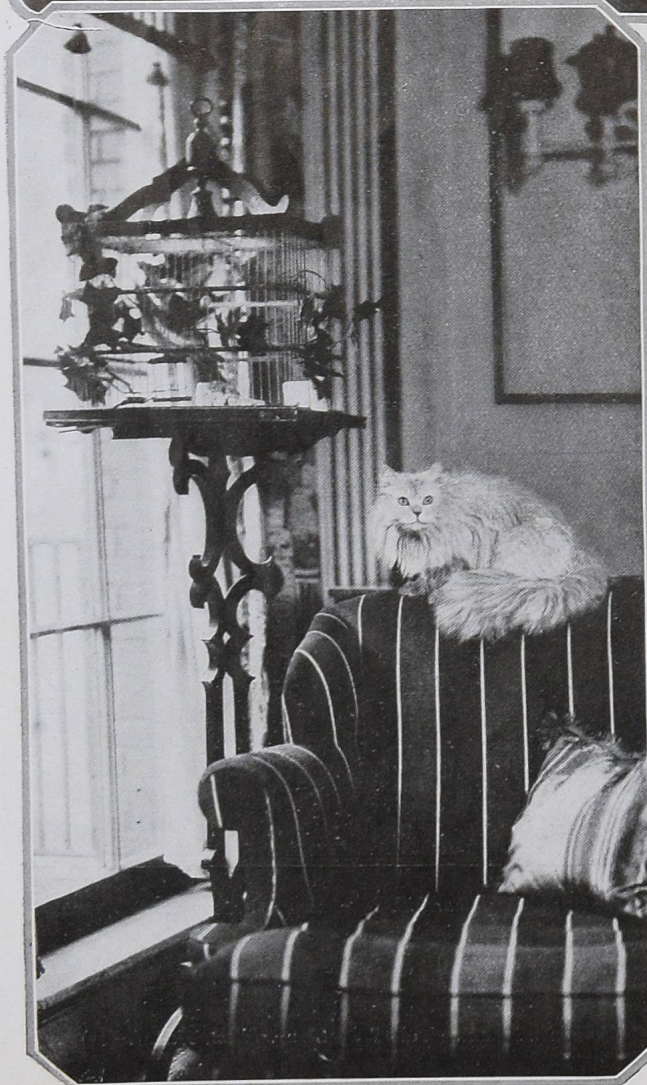
(Left) "Young Man in a Leather Jacket" by Glyn Philpot, A.R.A. (23)



(Left) Reliance Alcyone, photographed in a particularly quiet moment, has won such an accumulation of blue ribbons, medals, and trophies for being the best smoke Persian in a long succession of shows, that it rather bores him to think about them. History is repeating itself—his children win prizes as easily as does their fond father



(Right) Madame Herwin, the temperamental young lady on the chair, was shown but once. But that once was enough for her to be judged the best chinchilla female kitten in the Atlantic Show



Arnold Genthe

(Left) Gloria Fictis, who is so deeply interested in ornithology, is a mere débutante, not yet three years old. Yet her career has been a succession of successes in cat shows

(Above) Just a common or backyard cat—and yet in its sinuous body is the grace of all femininity, in its inscrutable eyes lies the uncanny world-old wisdom of the sphinx

THE ETERNAL FEMININE

SAID the ancient Egyptians, "Cats are not animals, they are genii"; and they forthwith proceeded to make graven images of them and then adorned the images with precious ornaments. They were clever people, those ancient Egyptians,—history is full of evidences of that; and they knew all the qualifications of correct genii. They deified the cat not merely because of her proficiency in the outdoor sport of keeping their fields clear of rats and mice, though they thoroughly appreciated this delicate little attention. It was for more than that they made a genie of her. They realized that the cat is a mystic and a sphinx. She is mysterious, seraphic, strange, subtle, and ever so many more things that are utterly undefinable.

There are no secrets from Her Serene Highness, the cat. Her inscrutable eyes read mere human beings through and through; she knows us far better than we will ever admit that we know ourselves. Even our subconscious minds have no more privacy than the proverbial goldfish. It is uncanny, of course, and unpleasant, but there is one thing we may be grateful for. An all-wise Providence realizing that there was enough trouble in the world, has made the cat a dumb animal. Just think of what would happen if cats were suddenly given the gift of speech; they are far too feminine ever to keep a secret, you know.

CALLING A CAT A CAT

The term "cat" applied to women has not generally been considered a distinctive mark of respect, nor yet a reference for a charitable disposition. Neither is it synonymous with that loving kindness which are all urged to cultivate. Yet one should hesitate to apply the name "cat" to one's favourite enemy; one is so apt to flatter her.

Perhaps it is the genie in her that unerringly leads the cat to the place where she knows that she will be most welcome and likely to reap the most advantages. Unlike the guileless trusting dog, she does not shower treasures of indiscriminate devotion and love upon us, but alive to our shortcomings, condescendingly leaves that part of the business to us. Her instinct leads her to those who will have no other confidant, and to them she becomes a "safety valve,"—an absolutely safe one, too. She knows this, of course, but she is not what one would term grateful. To ward off the wrath that such an assertion might bring forth from the devotees of cats, I hasten to add that the cat does reciprocate, but, being a divinity, she has the sense of measure that real wisdom imparts. Who shall define that unpleasant word "grateful"? It is

Winning prizes at New York shows has become an annual institution for Ganyমে, this aristocratic chinchilla Persian

From the Days of the Pharaohs, the Cat
Has Been a Mystic; There Are No Mysteries to Her, Yet She Is Always a Mystery

By PRINCESS MARGARET GHICA



merely one of those things that the other person rarely is, but which one invariably is oneself.

The fact is, the cat views the situation as a business transaction, pure and simple, in which, in exchange for creature comforts, she bestows her services and society, her beauty and grace. She is, besides, an earnest, prudent, and efficient mother, and in selecting a home, she has in view future contingencies. Her maternal instinct is more than a mere instinct,—it is a positive talent. But her motherhood is fraught with anxiety. She knows humanity too well to have many illusions about it; she realizes that people have a horrid habit of kidnapping her kittens, and carrying them off to grace other houses. Therefore she keeps jealous guard over her family. For if there be cat haters, or rather people inflicted with the "cat fear,"—and fear is the root of all hatred—who can resist kittens?

THE PROVERBIAL NINE LIVES

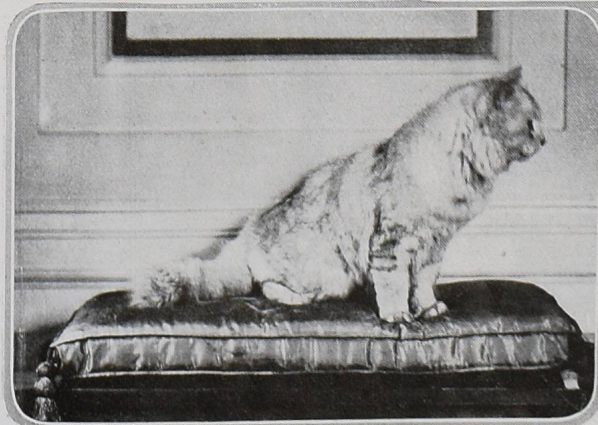
The cat clings to life with a tenacity that amounts to absolute genius. If attacked, no creature on this earth will defend itself with more courage. The old saying that a cat has nine lives, like most of those old sayings, has much behind it. The fact is, her wonderful belief in life will often bring her unscathed through any element.

She is a hunter, but—I do hate to admit it, but it must be done—not a sportswoman. She doesn't kill outright; she revels in the refinements of cruelty,—that is her sweet femininity asserting itself. Even those who love her best acknowledge this trait of hers. The feline of the species is more deadly than the male.

It is a peculiar thing, that "cat fear" which attacks so many people, and it is a thing apart from cowardice. One of the greatest English soldiers had it in a remarkable degree. He instinctively knew if a cat were in the room, even though it might not be visible, and he was uncomfortable until the room was freed of its presence. Yet this great soldier has left a record of dauntless bravery on many battlefields. We who love cats know, of course, that people fear them because cats really are genii and can be evil spirits to those who do not love them. Genii are not generally understood, and it is a trick of the human mind to distrust, fear, and hate what it does not understand. It is all idol making, of course. There are cat worshippers and cat haters to-day, just as there were in the days of the Pharaohs, and the cat will be a gracious or a malicious divinity, according to the mental image that one has graven of her.

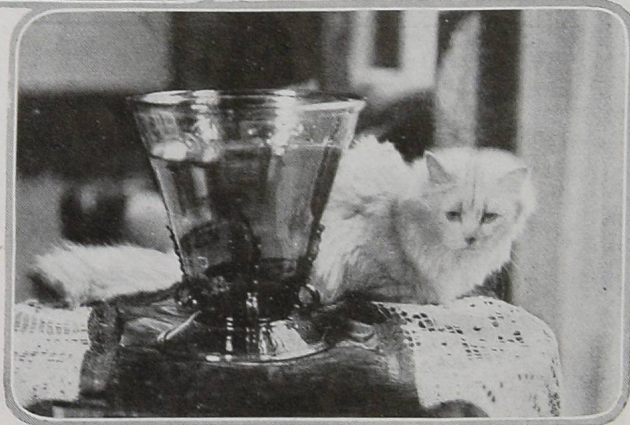
(Continued on page 62)

Silver Fringes is but an innocent young thing, yet was nevertheless thrice judged the best chinchilla Persian kitten



Ira L. Hill

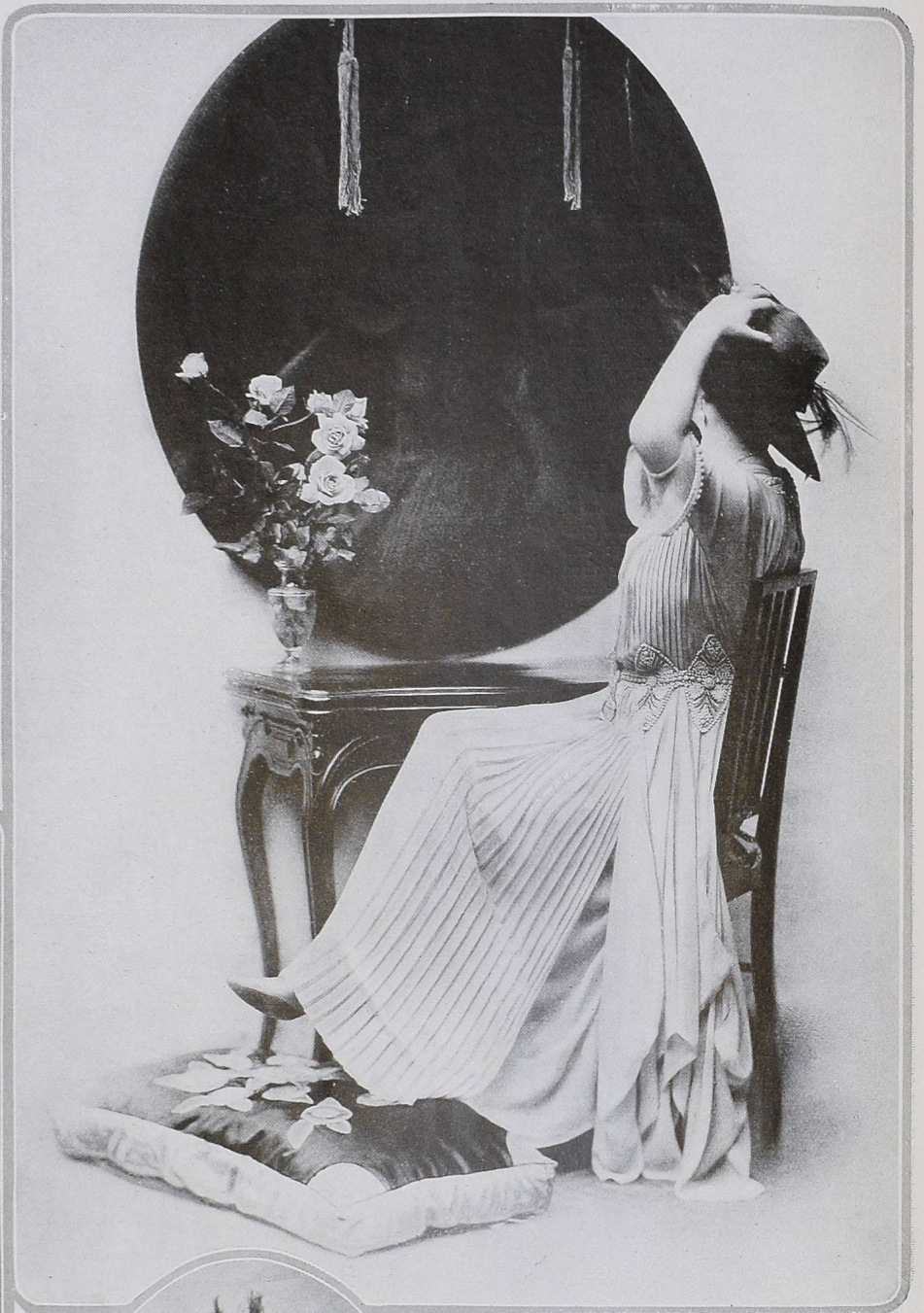
(Above) Marion Davies learns from Reliance Alcyone the truth of that ancient adage, "You can lead a cat to the window, but you can not make him look out"



IN AMERICA, WHERE THEY STILL MOTOR, THE MOTOR WRAP IS OFTEN A CAPE, HATS AND FROCKS SHOULD CONFORM TO THE DEMANDS OF NOVELTY—AND FOR OUR DELIGHT KITTY GORDON POSES IN ALL OF THEM



Photographs by Ira L. Hill



By means of tiny straight-hung pleats, this biscuit-coloured chiffon frock is flat in the back and front where it should be, and by means of soft chiffon drapery it is made wide at the hips, where it should be; this is the new silhouette to which soft fabrics are so well adapted. The round neck-line is beaded in turquoise blue, and the waist-line and sleeves are rather elaborately embroidered with beads in the same colours. A Réboux hat of black milan straw has a high paradise-encircled crown from Louise

(Left) If a woman is really able to wear one of the new high-crowned turbans, nothing could be smarter. This one Georgette has made of dull brown liséré straw with a narrow rolling brim, and has topped it with burnt goose feathers (Georgette has a penchant for high trimming this season)

(Lower left) Paulette and Berthe have decided that one kind of really good motor hat is made of taupe liséré straw with the straight brim embroidered with crystal beads. The crown—and this makes the hat what it is—is covered by a wide piece of taupe chiffon which hangs down veil-like, and ends in a taupe silk tassel; from Louise. A motor cape of patria blue suede cloth is lined with biscuit-coloured silk printed with Chinese blue

INSPIRATION AND A GOWN FROM PARIS RESULT
IN A RIOT OF COLOUR, A WHIRL OF
LINE, AND AN ORGY OF FABRIC. A SUIT
DEMURELY BLOOMS IN THE LIGHT OF SPRING



Aviation has long been smart, but flying straight into one's heart on square chiffon wings is left to this grey and magenta satin frock. The vari-coloured bead belt, the wheels of grey and red silk braid, and the red tassel, act as a sort of steering gear



Who dare make a coat of Indian red chiffon, border it with chinchilla, and band it with gold? Who dare pleat a dress so that white satin shows on top and black chiffon underneath? Who dare stud hat and belt with daisies in raw palette colours? Idare!



Spring is come! And with sunshine and budding trees a rose-banded and stitched tussore suit bursts into bloom. Beneath the shelter of the coat a pleated blouse of biscuit and rose marquisette peeps alluringly

Barrels may come and barrels may go without the flicker of an eyelash from the beholder until the Callot Soeurs lift their magic wands and show how the barrel silhouette really should be worn. Then back and front both are scanned with eager eye

Mole embroidery links the peach chiffon bodice and upper tunic to mole charmeuse draping, sleeves, and collar. It's low broad belt makes assurance doubly sure and binds all in a soft harmony



SEEN on the LONDON STAGE

The Stage Society's Production of
"Love for Love" at the Aldwych
Theatre—Miss Jean Stirling Mac-
kinlay's Recitals at the Æolian Hall



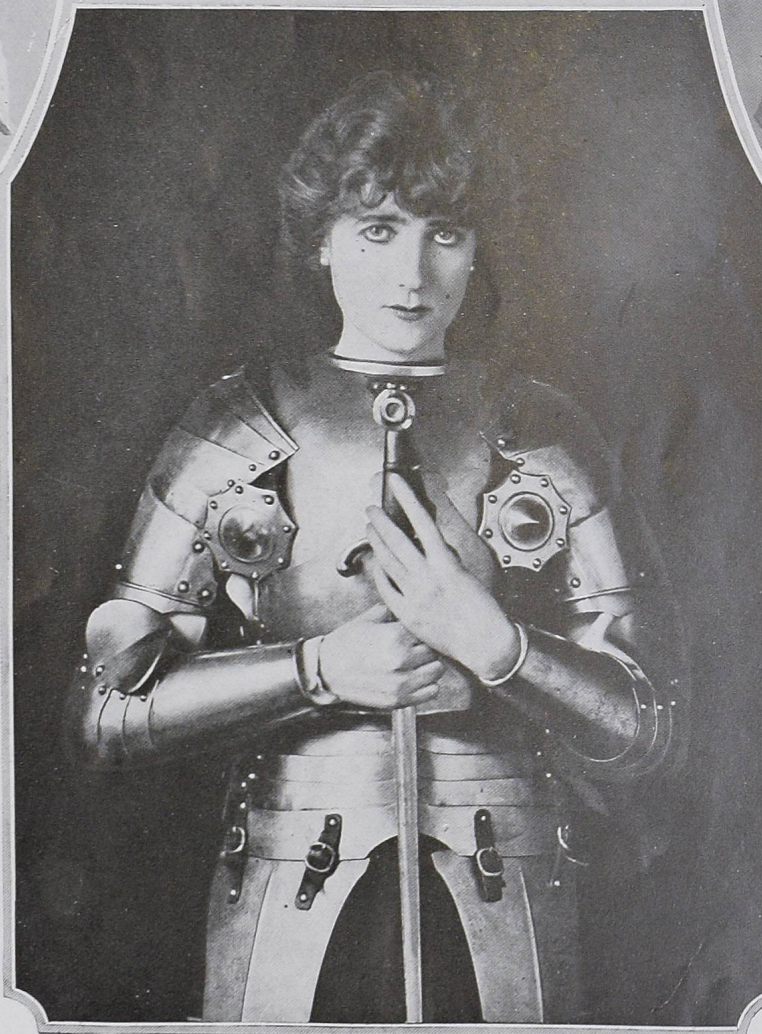
Hugh Cecil

Miss Mary Clare made a charming Angelica, full of malicious fun and dainty spirit, but quite tender-hearted to her spendthrift lover. She looked most piquante and delightful in a white brocade gown decked with ruchings of bright emerald-green.

"LOVE for Love," a comedy in five acts, written by Mr. Congreve, was produced by the Stage Society at the Aldwych Theatre on the 15th of April. The play was entirely unbowdlerized and taken from the first Quarto published May 9th 1695. This is the first time for many years that "Love for Love" has had a fair hearing, as even in the reign of George III the pruners had been busy, and the play was mutilated and unmercifully cut. In the "Critic" (1779) Sheridan by the mouth of Dangle pertinently, and it may be with a touch of sarcasm, but yet with perfect truth, complains, "The worst alteration is in the nicety of the audience. Even Vanbrugh and Congreve obliged to undergo a bungling reformation!"

A CENTURY'S FAVOUR WANES

This was the beginning of waning popularity after a hundred years of keen appreciation, the leading parts being played by the most famous actors and actresses of each decade. Apart from its dramatic value, the performance of a Congreve comedy is extraordinarily interesting from the point of view of "mœurs." As a clear reflection of the manners of the day, obviously Congreve's work is unsurpassable; the free, frank conversation of the people of the town in 1695 is not so vastly removed in spirit even if it may be the actual letter from that of certain sections of the smart world of our own day. It is another reminder of the perpetual circle in which fashion and custom move, recapturing the same spirit but setting it in different surroundings, thus giving it a new atmosphere and a spurious air of freshness and originality. Another instance is



Hugh Cecil

the fact that mid-Victorian furniture, beadwork, and wax flowers are now to be seen in the most modern living rooms, though in their newly arranged homes those lately much-despised objects have taken on a new significance. It is sufficient to make one pause to realize the delightful ease and leisure with which an eighteenth-century audience settled down to witness five acts of polished conversation with very little action and no scenic display; to add to the mental tension, the whole five acts were run together except for one interval after the third act, when the curtain did not descend but remained suspended over a clear stage! To the average

modern onlooker nurtured in the midst of hurry and impatience, "Love for Love" seems very long. With the habit of taking emotional shortcuts and clambering over impeding walls, it would be intolerable to listen to the slow unwinding of a laboured and intricate plot were it not for the mellifluous wit with which every speech is rounded until, once the tale unfolded, it is a scintillating record of brilliant satire and inimitable humour. Congreve's day was essentially unemotional and unsentimental, so his delightfully artificial people, unruffled by nervous cares or devastating excitements, were able to concentrate on the clear, concise style and manner of their



Hugh Cecil

Miss Mary Jerrold in the delightful rôle of Mrs. Frail, full of sprightly humour, of which the little sting was almost hidden by her gentle manner, momentarily terminates her career by unexpectedly uniting herself with Mr. Tattle, to the surprise of her friends.

speech, contrasting agreeably with the methods of the modern theatre which tends to abrupt, bald statements leading to a swift climax, possibly influenced by the invasion of the cinema film.

AN ADMIRABLE CAST

The Stage Society selected an admirable cast for the production of "Love for Love." Miss Mary Clare made a charming Angelica, full of malicious fun and dainty spirit, but quite tender-hearted to her spendthrift lover. She looked most piquante and delightful in a white brocade gown decked with ruchings of bright emerald-green. Valentine, the lover in question, who "has fallen under his father's displeasure by his expensive way of living," was played by Mr. Basil Sydney with admirable ease; the part was originally taken in 1695 by Betterton.

Miss Mary Jerrold in the fascinating rôle of Mrs. Frail, full of sprightly humour, of which the little sting was almost hidden by her gentle manner, momentarily terminates her career by unexpectedly uniting herself with Mr. Tattle. This last inimitable creature found expression in Mr. Ernest Thesiger's most appropriate talent.

The programme describes him as "a half-witted beau, vain of his amours, yet valuing himself for his Secresie." If he only has half his wits they are as keen as the whole allowance of most people. His ridiculous vanity renders him exquisitely humorous, and his charming conceits and flamboyant postures, together with some beautiful clothes, make up a delightfully affected and artificial fop.

MISS JEAN STIRLING MACKINLAY'S
RECITALS

During last month Miss Jean Stirling Mackinlay gave a delightful series of recitals at the Æolian Hall. The first part of the programme consisted of a collection of old songs and ballads varying with each recital, and sung in Miss Mackinlay's inimitable manner which, with a few slight gestures, and that apparent ease which touches great art, conveys a tremendous variety of mood and emotion to her audience. Tragedy and comedy, the teasing and tantalizing of man and maid, Elizabethan love lyrics, and the fresh delicious warblings of Blake are all within her chosen scope, and she gains some of her most telling effects by a captivating simplicity of treatment. In many of her songs she whistles a refrain in a most clear and bird-like fashion. She is one of the few people to whom the posture of whistling is becoming.

"PROVERBS IN PORCELAIN"

Austin Dobson's "Proverbs in Porcelain" filled the more important half of the programme.

Together with her husband, Mr. Harcourt Williams, and Miss Nellie Craig, Miss Mackinlay catches that elusive flavour which hovers over these little plays, which is not so much actually of the eighteenth century as of the poet's conception of that period. The proverbs are like a fragrant bouquet of dainty satire and wit, pointed, without being

(Right) Mr. Ernest Thesiger as the inimitable fop, Tattle, in Congreve's brilliant comedy "Love for Love," which was lately produced by the Stage Society at the Aldwych Theatre. His postures and his costume were really masterpieces of period reconstruction.



sharp, and lightly held together by the gentlest sentiments. These two clever people materialize this most fragile atmosphere with fine and delicate taste, never allowing their touch to become heavy for a moment.

The little scene between M. Jolicœur and an unknown lady at the fountain in the Luxembourg gardens was a gem of felicitous humour and graceful elegance.

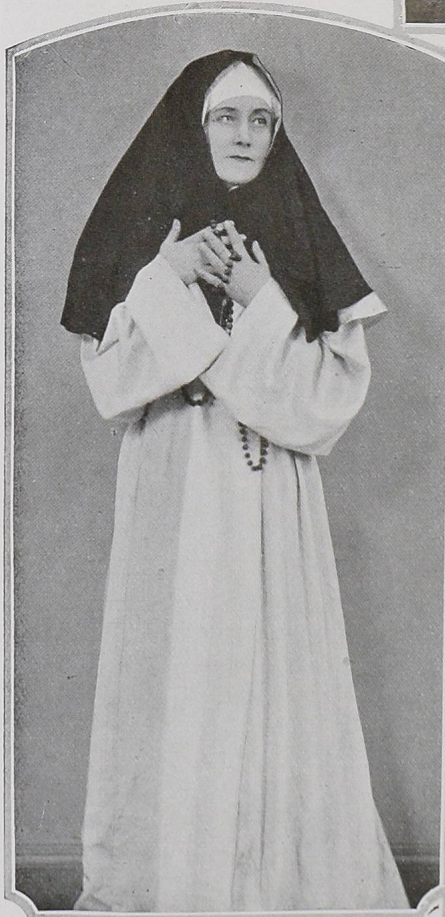
"Goodnight, Babette," a rather wistful proverb, came fittingly at the end of the performance. Mr. Williams, as the old man, was very finished and convincing.

JEANNE D'ARC'S DAY

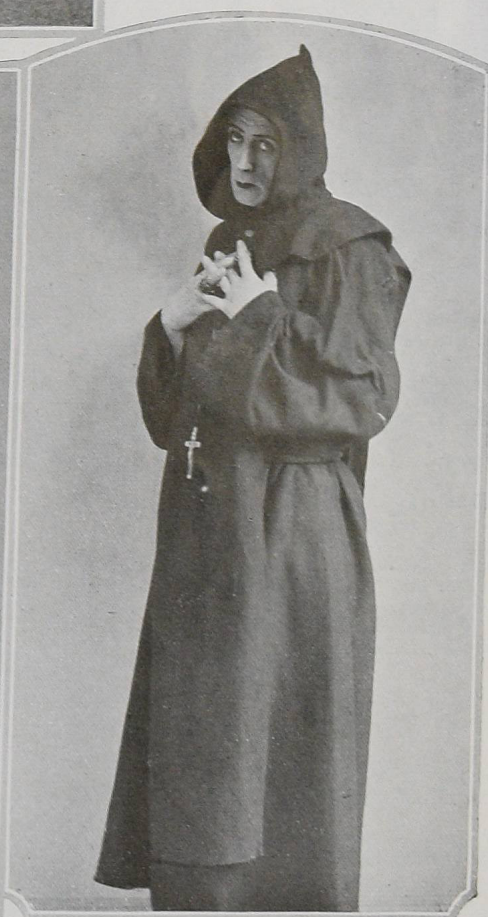
It is unfortunate that the projected pageant for Jeanne d'Arc's Day could not be realized, as it would have been a charming sight to see the "Maid," mounted on a white charger, riding in the Park. The well-known sculptor, Frémier, had some wonderful armour made for him when he was working on his statue of Jeanne d'Arc now in Paris. It is an exact reproduction of the armour of the period, and it would have been worn by Miss Gina Palerme had the pageant taken place. However, though France is not to be typified by her soldier maid, all the Allies will be represented at the performance which will take place in the evening at the Queen's Hall. Mme. Clara Butt will be the British Empire, and Lady Tree will stand for England. Scotland, Wales, and Ireland will also appear, and Mme. Stralia will represent her native land Australia.

Photographs by Hugh Ceell

(Centre, below) Miss Jean Stirling Mackinlay in a gown of beautiful old brocade, in which she frequently sings her Elizabethan love lyrics. She has lately been giving some interesting matinées, at the Æolian Hall, of Austin Dobson's "Proverbs in Porcelain"



Miss Mary Jerrold, as Mrs. Frail, in her becoming nun's dress in which she elopes to marry Mr. Tattle. She nearly married Ben the sailor, but she possesses the conveniently ubiquitous heart, happy in the home in which it finds itself



Mr. Ernest Thesiger, still in "Love for Love," dons this amusing disguise in order to marry Angelica, a rich heiress. The lady, also disguised, is a surprise as she is eventually discovered to be the charming Mrs. Frail



Paris named it "Patria," this short-brimmed hat of midnight blue silk cashmere, and faced with soft white visca straw. Paris also gave it the blue silk cashmere collar that encircles the crown and stitched that collar with white cotton thread. This collar is higher in front than in back, which is a fashion that many of the best hats affect. Here we have also a glimpse of the frock "Patria," described below

(Upper middle) A longer look at the blue cashmere frock named "Patria" shows that, like most Paris frocks when they decide to be simple and straight, it is very simple and very straight, and what it lacks in elaboration, it has in smartness. The frock is embroidered in white cotton, and there is a little fullness gathered into the bodice above the slightly high waist-line. The narrow string belt is tied in front in a seemingly careless bow. Petal-like pieces of blue taffeta are lined with white visca straw and curl over the stiff brim of the blue taffeta hat here shown with this frock

A HAT WHICH APPEARS
UNTRIMMED MAY CONCEAL
MUCH UNDER THE COVER
OF ITS BRIM; THERE IS
SMARTNESS IN SAILORS



Ira L. Hill

The sports sailor is a bit of wisdom that the economical and patriotic woman must make her own since it serves a double purpose, being smart enough for informal afternoon wear. Jeanne Duc made this one of rough navy blue straw, but she took care that it should be very fine and light. Plaid ribbon—and we are all expressing ourselves in plaids now—encircles the crown which is of blue and gold braid

(Left) At first, one thinks that this Lucie Hamar hat of black Chinese straw braid has no trimming, but the woman who desires a smart yet practical hat takes note that the under side of the brim is a clever place to put black and white pheasant feathers veiled with tulle. For the woman who has to consider carefully her wardrobe there is also "Pierrot," a black satin frock embroidered with white Chinese embroidery, and possessed of a short slip-on blouse and a skirt that achieves the melon silhouette. A beige and blue beaded bag and a black and white umbrella are also from Paris

WISE FROCKS THAT COME
TO THE AID OF WAR
ECONOMISTS BY BEING
DISCREET, ALBEIT SMART,
IN CUT AND COLOUR



(Above) The last few years fashions have been a veritable Field of the Cloth-of-Gold, there are so many radiant tissues. Three layers of chiffon correspond in colour to the threads in this brocade—old-rose, gold and blue



Ira L. Hill

(Above and left) The straight silhouette is smartest this season; even that poetically licensed affair, the negligée, is the happier for adhering to it. The use of Pompeian red chiffon over sage green chiffon is striking; that necessary touch of gold takes the form of gold fringe



There was, to begin with, a cloud of chiffon; it was joined by a whole rainbow of other chiffon clouds; and their assembled company was graced by a fairy-like coat of chiffon, in lilac, American beauty rose, and pistachio green, brocaded with frosty silver; the whole event was a negligée



THE MIDAS HAND OF THE SEASON'S
MODE TOUCHES EVEN THE NÉGLIGÉE
WITH GOLD; COMBINED WITH GOLD
ARE THE OMNIPRESENT EMBROIDERY
AND IRIDESCENT RAINBOWS OF CHIFFON

"THERE is a DIVINITY THAT SHAPES our ENDS"

NOWADAYS a woman regards her wardrobe with a new eye—a far-seeing eye. She is inclined to weigh the durability of each new garment as her cook weighs the household daily rations. Economy has banned so many luxuries which by their familiarity had become necessities, and which at one time she would not have thought it possible to do without. This has given her a new attitude towards her personal attire. It has made her more anxious to have the correct wear for the correct occasion, and to eliminate superfluous garments. Some of her best beloved frocks and hats have worn out, and remain unreplaced. In their place a new kind of clothes has arisen wherein fashion does not overlook the now predominant claim of durability.

The wise woman has already come to the conclusion that with regard to footwear there can be no retrenching. On the contrary, she must envisage additional expenditure in both boots and shoes as a necessity. Her automobile lies neglected in the garage or flies across the front, commandeered for the duration of war, and the taxi-driver, as everybody knows, grows daily more elusive.

Time, too, is a consideration not to be overlooked by the earnest war-worker, and the shoe that is easy to put on or take off will probably prevail during the coming season. The manufacturers are threatening us with an imminent shortage of material; they talk of sandals—who knows?

In choosing her shoes, perfection of cut and restraint in the matter of material has always been the aim of the really well-dressed woman. A strong but becomingly ornamental walking shoe, shown in the centre of this page, is likely to find favour through the warmer months. One of the latest models, its toe is slightly rounded and the smart Louis heel is strongly stitched. It is finished with a buckle of steel or paste.

The design of a woman's shoe buckle is quite as indicative of her character as is the silhouette of a gown, or poise of a hair ornament. One of the daintiest of shoe buckles is shown at the bottom of

Hand In Glove With Some Of The Latest Models—Eccentricities Disappear In Favour Of Durable Though Comely Footwear

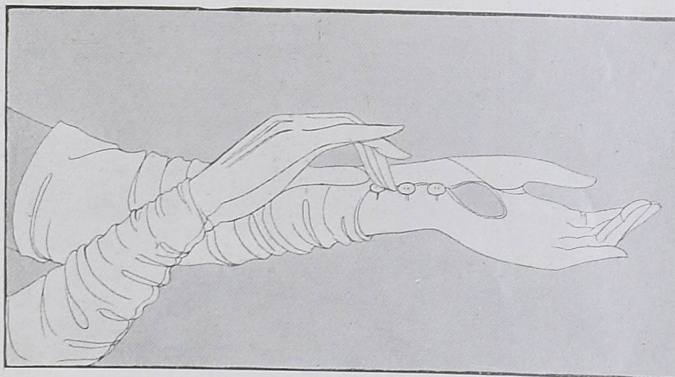
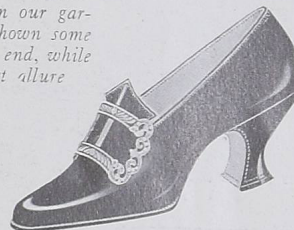
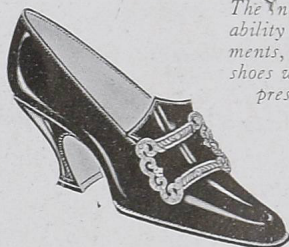
The freak shoe stands but little chance of popularity this season. Whatever is strikingly high or pointed, or extraordinary in leather or tone, is likely to be laid aside, and the really fastidious woman will devote herself to perfection in cut and finish.



GLOVES FROM J. S. GREGG

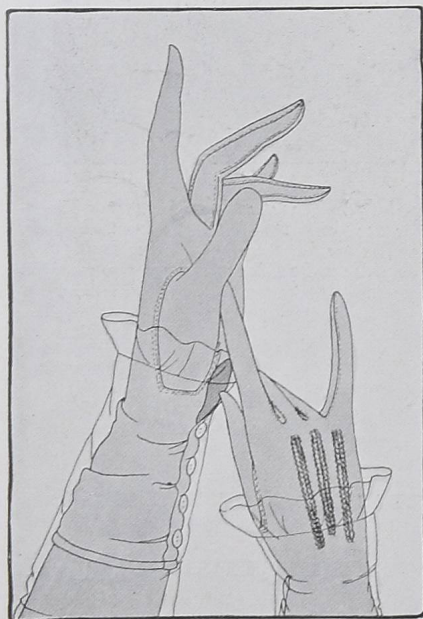
SHOES, W. ABBOTT AND SONS

The note of the hour is serviceability and durability in our garments, and herein are shown some shoes which achieve this end, while preserving their smart allure.



The long white suède evening gloves seen above can give more than an ordinary guarantee of perfection of cut and finish; nothing has yet been invented to give greater dignity to an evening toilette.

Below are seen two types of shoes much worn by smart women at present. The black suède model has a steel or paste buckle. The gold brocaded shoe is admirably adapted to universal evening wear.



A pair of two-button dove-grey suède gloves, lightly stitched around the fingers, is remarkable both for smartness and strength, a combination which, in these troublous times, is by no means common.

this page on a black suède shoe. Three rows of pleated moire are enclosed in a narrow paste frame. This gives just the right finish to the shoe, which, although so soft of surface, is essentially built for wear.

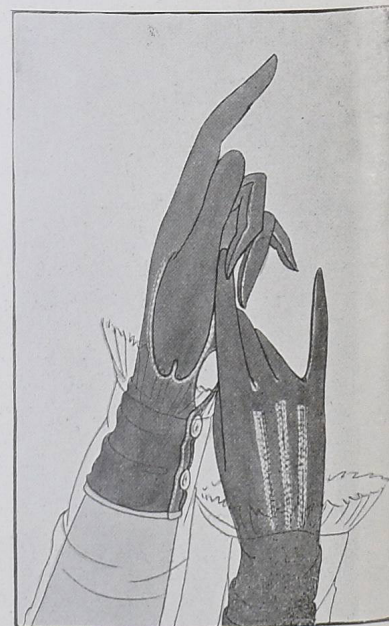
No woman can long lament the absence of coloured evening shoes from her shoe cabinet this year while there are black and gold ones to replace them. A smart black and gold brocaded shoe, shown at the bottom of this page, has a strap which fastens with a curving ornament of brilliants.

HAND-IN-GLOVE WITH THE LATEST HANDWEAR

In many ways this year's shoes and gloves have been fashioned under similar conditions. The difficulty of obtaining material and the scarcity of labour has influenced both in the making, and each has emerged satisfactorily from these tests. A pair of two-button dove-grey suède gloves, shown at the bottom left-hand corner of this page, stitched around the finger edges, are remarkable both for smartness and strength. Another glove with two buttons, shown in the right-hand corner, is of soft dark grey suède, almost slate, it is supple in quality and made in a variety of charming light shades particularly adapted to tone with an early summer suit.

No review of the question of gloves would be complete should it omit to mention the classic long white suède or glacé evening glove, than which, nothing has yet been invented to give greater dignity and finish to an evening toilette. A pair of gloves of this type, of perfect cut and finish, made by a noted London manufacturer for some of his smartest clients, is shown in the centre of the page.

But perhaps the most in demand of all at the present moment is the wash glove of that type which really washes without losing its shape. Nothing could be smarter for wear in town or country and certainly in these days of lack of petrol and consequent difficulties in dry cleaning, nothing could be more patriotically economical. An excellent model of this type is made by the firm mentioned above.



Another two-button glove is thin and supple in quality, and made in a variety of charming light shades for summer wear. This particular pair, in soft dark grey suède, is almost slate in tone.



Ira L. Hill

Fashion is turning millinery traditions inside out, these days; the Colonel's lady and Judy O'Grady have trimmings under their brims. One of the most charming affairs that has reversed the laws of headgear is this hat of black satin, faced under the brim with old-blue satin. A frill of *écru* lace frames its fortunate wearer's face and a knot of roses is tucked just under the edge of the brim. It was François of London who thought of the thing

(Upper left) Those faithful allies, satin and straw, appear again in this Reboux hat of cinnamon brown satin faced with black *liséré* straw and trimmed with brown ostrich tips. The ermine cape, little as one may suspect it, runs into a pointed hood

(Left) Marie Louise evolves an evening hat of black net, with gay beads edging the pleated net brim. The stole of Japanese mink collared with ermine obeys two new laws—that furs shall be flat and shall be combined with other furs; furs on this page from Paquin and Joire

DESIGNERS TELL THE HISTORY OF
THE RISE AND FALL OF THE BRIM;
AS SUMMER APPROACHES, WOMAN
NATURALLY BEGINS TO THINK OF FURS

The YOUNGER GENERATION



For the gingham age (another name for the golden age) are the tan gingham rompers, with white piqué collar and cuffs feather-stitched in brown. The hat, too, is of gingham, in a variety of shades, blue, tan, and yellow



White dimity embroidered in a becoming blue is just what one favours at the age of three. The hat is blue cotton crêpe, banded with blue grosgrain ribbon. The toys and the doll a wounded soldier made



Ira L. Hill



For these martial times, a hat of soldier's blue. It is a fine chip straw, trimmed with ruffles of blue chiffon, and there are blue and green cherries on it

(Left) A frock that sets off one's good points is made of white net trimmed with Valenciennes lace and pink satin ribbon. Claire Avery designed the net hat, trimmed with a nosegay and blue ribbon

(Right) If an afternoon frock is to mean anything in one's day, it should be of shell pink crêpe de Chine with collar and cuffs of white Georgette crêpe edged with fine crocheted lace of shell pink thread. Very smart, too, is a hat of flowered turquoise blue



SMART FASHIONS for LIMITED INCOMES

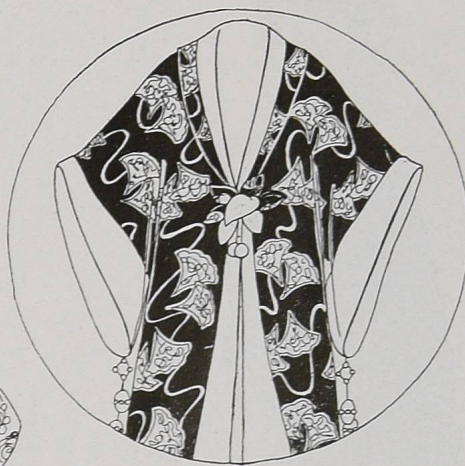
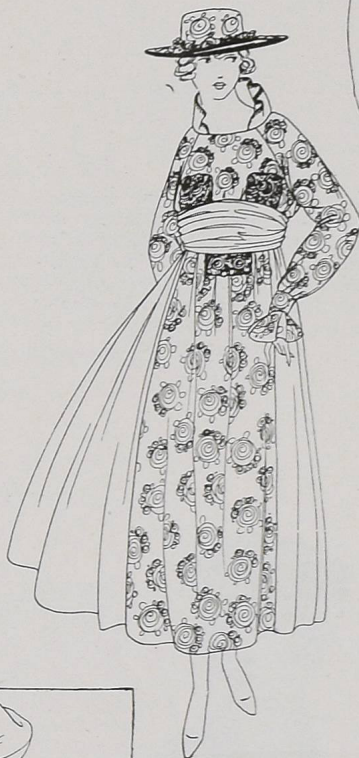


When the stripes are witched into a frock and hat, and taffeta and net frills properly dispersed, miracles happen

While War is Passing and Peace is Coming, We Can Temporize With Cottons Flowered and Fanned



No, it isn't a tweed suit. It's calico, printed to look like tweed, and a success. It is excellent for children's play suits, for it simply won't wear out



Two coloured fans chained together with white lightening on a black ground can be coaxed into making a kimono

ISN'T this the sweetest frock? And it only cost—well, I won't tell you how little lest you lose respect for it. I need it for Mrs. Townsend's indoor garden party for the Australian convalescents, but perhaps there will not be another occasion to wear it this summer, so I decided to try for effect at the least possible expense.

"What is it?" Only cotton voile. It seems that the Calico Printers Association make an endless variety of cotton material, and I have gone in for them this spring. I covered the top of my last year's Leghorn to match the frock, and it is really quite chic.

The grey ground and pink and blue roses of the frock are becoming to my blondness, but you could wear one of the darker, more striking Paisley patterns with great effect. It is so trying to have a blonde exterior and a gipsy soul! I long for the glowing browns, reds, and yellows of their oriental patterns, but they are ghastly on me. You only need a wisp of faille or satin or soft folds of chiffon at the neck to finish it, and you have a very charming little costume.

If you're really interested I'll show you the other things that I've done with it, but don't think me frivolous, please. There's this crêpe kimono, which is very good for a black ground design, and a frock of plain navy blue with a tunic and blouse of blue and gold coloured roses. I simply had to have it for afternoons in the house. I vowed I would buy nothing but a coat and skirt during the war, but I came through some of my things at the elbow.

This blue and white overall is for mornings. I have given up my maid, you know. I slip this over a morning dress of striped pink and white percale that is trim and fresh. It is all as inexpensive as possible, so I don't really feel guilty.

Yes, Jack is coming home from the hospital, and I could not let him go into his old room with the black and white wallpaper. So depressing!

I had it redone in grey. Come and look at the hangings. Isn't this cretonne effective? And the wrong side is charming from the dressing room. I've used the voile at the windows in a similar flower pattern. It is very cheerful, don't you think?

The nursery is redressed in white muslin curtains with yellow checked borders, and the cushions and window seats recovered. It's fresh as flowers, and they can have all the pillow fights they want without damage.

I shall have all the children's summer frocks and suits made of it. There's a printed tweed that is perfection for the boys' play clothes.

I seem to be a person of one idea, but it's a good one, so why not? I'd make shoes and stockings of it if that were possible.

But you're not interested, we'll talk of other things, Janie—I beg your pardon, I thought that far-away look meant boredom, but I see you were planning to use these things, too. Of course, you could renovate that old house with it.

Make plain rose-coloured covers for the chairs in one bedroom, cover the upholstery with cretonne in another, and in the same room lay the cretonne under glass to replace marble tops. You can't hang paper yourself, but you can tack up a flowered or striped cotton stuff. Why, you can simply transform the place.

Work bags and tennis ball bags, bags for your bathing things, lined with rubber, are absolutely charming when you choose the proper colours and combine them prettily. You can cover old hat boxes or letter-paper boxes with it, and make permanent receptacles for odds and ends.

It all sounds mad for us who love elegance to be plotting in cottons, but they are filling in a gap for me with freshness and crispness at least, and I confess that lately cleanliness and sweetness are becoming precious and costly luxuries. The effect I put into my wardrobe and house is composed of brain, brawn, and these new found materials.



A leghorn hat can be swathed in it as well as a lady. This one is done with grey voile, with blue and red roses in a printed garden. A tall organdie collar accentuates it



If a blue ground is sewn closely with commas and periods, and a dash of white is added for collar and cuffs, a red buckle makes a telling spot on an overall

(Left) White chiffon folded next the face, pink faille rolled petalwise at neck and hand on a frock of voile, add one more flower to the garden party

Massed roses bordered at neck and hem with gold lace and draped over a plain blue voile skirt can be clouded with a mauve tulle train



NOWADAYS, WOMEN OF EVERY AGE WEAR VIO-
 LET AND GREY; BUT THE MATURE WOMAN'S
 PERSONALITY STILL LENDS THESE COLOURS A
 CHARM THAT YOUNGER WOMEN CANNOT GIVE

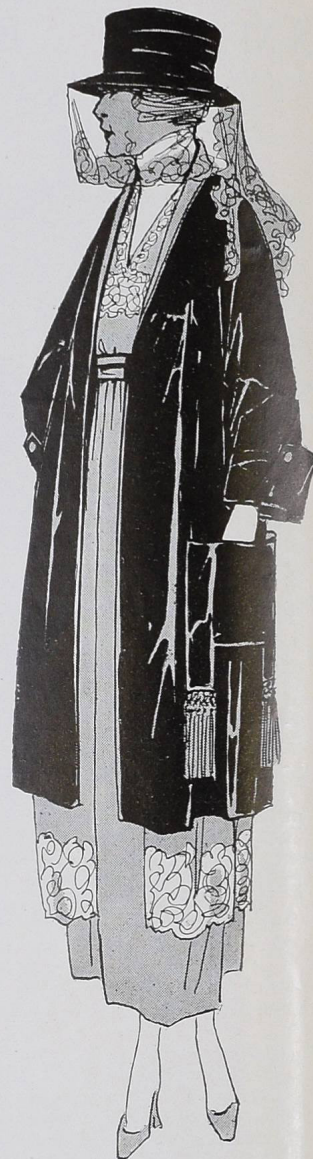


(Left) If one be just a little younger—or older—than it's necessary to admit; if one be thoughtful of one's income, or harassed by its rapid dwindling, one can emerge successfully from any difficulties by adopting the plain tailored suit; this one is of violet jersey cloth



The "tonneau" skirt is here modified to the requirements of a frock of blue serge, blue-embroidered, and entirely suited to the more sober taste of years of discretion. The colour contrast, which is another property of this spring, is given by a violet satin collar

(Right) Here, the separate coat, favoured of this season, is of black satin, a seasonable favourite. It is lined with beige silk; and the black satin frock within it is embroidered in beige thread; a touch of beige is an indication of smartness in any springtime costume



The particular woman's demands are gracefully supplied by this dress of grey and silver lace with its long train of steel grey satin. Grey is so generally popular this year, that the woman to whom it is particularly becoming may count herself fortunate above the rest

VOGUE PATTERN SERVICE

Afternoon Frocks of Chiffon, Satin, or Silk Appear
to Grace the More Formal of Our Daylight Hours

THE patterns on this and the following pages are in sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, unless otherwise specified.

Vogue patterns are 2/- for each blouse, costume coat, skirt, child's smock, or lingerie pattern; 4/- for complete costumes, one-piece dresses, separate coats, and long negligees. An illustration and material requirements are given with each pattern. When ordering Vogue patterns by post, order from

ROLLS HOUSE, BREAM'S BUILDINGS,
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A complete description of these and the following patterns will be supplied on application



Frock No. G3805. Either chiffon or satin might be used for an afternoon frock trimmed with embroidered bands of filet lace



Bodice No. G3809; skirt No. G3810. A satin afternoon dress with separate bodice and skirt is trimmed with patterned chiffon



Frock No. G3806. The afternoon frock of chiffon or satin may be embroidered or trimmed in lace



Frock No. G3807. The embroidered underdress of an afternoon tea frock is of chiffon, the over-dress of crepe or satin



Frock No. G3808. Cluny lace and a touch of hand embroidery trims this formal chiffon frock

THEY ARE ALL OF THE
SPRING MODE, THEY ARE
VERY SIMPLE, AND THEY
ARE ALL VERY SMART



Bodice No. F3780; skirt No. F3781. A one-piece skirt and a blouse one-piece even to the collar, are worthy of attention



Bodice No. F3708; skirt No. F3709. Over a two-piece underdress of washing satin is worn a chemise slip-on blouse



Bodice No. F3744; skirt No. F3745. The pockets are cunningly concealed under the side front sections of a satin frock



Bodice No. 3737; skirt No. F3738. The slip-on blouse is a favourite with the mode this season; its making is a simple matter



Blouse No. 3749; skirt No. F3750. Over a blue sports skirt is an oyster-white slip-on blouse embroidered with Chinese motifs



Bodice No. F3772; skirt No. F3773. The skirt simply cut in but four pieces is suitable for serge, satin, or washing materials

Bodice No. F3774; skirt No. F3775. The bodice is cut in but one piece, and the new version of the draped skirt is in another

A complete description of these and the following patterns will be supplied on application



Frock No. F3776. The back of the frock is cut in one-piece and the front in another; therefore it is a good frock for sports



Bodice No. F3314; skirt No. F3315. An afternoon frock of sand-coloured Georgette crêpe and satin would be well made after this fashion



Presentation Silver.

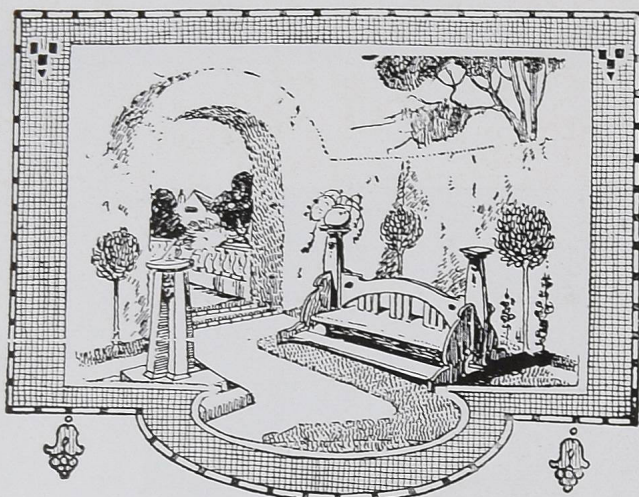
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DETAILS OF FRENCH GOWNS

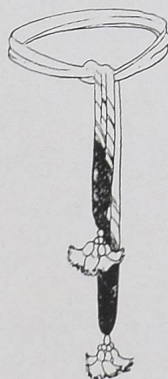
IT is always interesting, on examining the French gowns, to see the attention which is given the smallest details. One would scarcely expect people who are as highly successful in achieving the large effects as the French, to give the attention to detail which the Paris clothes always exemplify. One may, perhaps, criticize the somewhat haphazard manner in which the actual workmanship on the French clothes is performed, but the couturiers are past masters in knowing what is essential, and what need not be done. One never finds a necessary detail neglected; it is more likely to be worked out with infinite pains and ingenuity.

THIS DETAIL AND THAT

In the accompanying sketches are illustrated a few of the clever details of the models shown at the recent openings. A great deal of silk embroidery and much tinsel embroidery are being used by the Paris houses, and needlework done in wool is also favoured. One still sees much of the intricate machine embroidery which was introduced during the winter but the effects obtained are quaint and more interesting than heretofore. In the sketch in the middle of this page are illustrated the details of a Doucet model. The gown, which is black satin, is intended for afternoon wear and is obviously of Chinese inspiration. In the front is a single reverse of old blue chiffon on which is embroidered a Chinese figure carrying a parasol. The figure is worked in cerise, purple, white, and black and is a very quaint idea. Large Chinese tassels of dark blue silk hang from the sleeves and belt, and add interest to the skirt.

A charming bit of embroidery appears on a Premet frock of rose-coloured crêpe de Chine. At the back of the sleeve there is a V-shaped inset of cream-coloured net, which escapes in a little half frill at the back of the arm. Here and there, the outline of the V is emphasized by clusters of tiny blue, green, and yellow flowers worked in wool.

One sees very little fur on the new models, but ribbon is frequently employed to add an occasional bit of ingenious decoration. Agnes, for instance, makes a guimpe of dull blue Georgette crêpe and runs through the back of the sleeves a loop of China blue picot-edged ribbon. The yoke of cream-coloured net which is set in this guimpe at the neck is run with similar ribbon, through similar eyelets. Broad ribbon is employed by several of the couturiers to form sashes at the back of evening gowns, and sometimes these



Roman stripes are now enlivening dark girdles

sashes are prolonged into trains which trail upon the floor for several feet. As a rule, there is but a single loop and a single end to these sashes. Worth uses a broad black satin ribbon, faced with cerise and splashed with gold embroidery, for a sash-train of this kind. Roman striped ribbon in brilliant colours is used for girdles, and sometimes a bit of this ribbon is used as an inset in a girdle of some dark colour,



Paris is taking ribbon seriously; it can do so many clever things

such as navy blue. The sketch at the lower left on this page is a detail from a Douillet gown and illustrates this idea. It also shows a new form of tassel, which in reality consists of a little group of four small tassels caught together. Tassels are one of the favoured forms of ornamentation; practically all of the couturiers use them.

The use of organdie in combination with some other material, either as a trimming or as a structural part of the gown, is one of the delightful features of the new models. The sketch at the lower right on this page shows white organdie used as a border on a cascade of blue and white foulard at the front of a blue and white foulard gown. This is a detail of a model from a new French house. Jenny uses white organdie in combination with blue foulard on an afternoon frock. The foulard is dotted with white, and where the transparent organdie extends beyond the darker stuff, it is embroidered with black dots which reverse the order of the white dots on the dark foulard. This gown has a plain white organdie sash, which is short and tied in a single knot at the front with two crisp diagonal ends standing out sharply. The sketch at the top of the next page shows how Jeanne Hallée uses a little bow of white organdie to add a dainty touch to the cuff of a black satin gown. Red thread stitching edges the two little loops.

ORGANDIE HAS COME TO THIS

The most exquisite coloured organdies are introduced in the new models.

Worth fashions an inner cuff and a tiny vest of lemon yellow organdie for a frock of navy blue jersey cloth trimmed with tiny beads in dull oriental colourings. One of the very loveliest uses of embroidery seen in the collections is sponsored by Martial and Armand. The entire upper portion of a frock if made of écaré coloured organdie upon which are scattered at wide



Paris borders foulards with white organdie

(Continued on page 61)

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DETAILS OF FRENCH GOWNS

(Continued from page 60)

intervals conventional flowers in cerise, purple, and orange; these flowers are outlined in black. Where the organdie meets the China blue tussore silk, of which the lower skirt is made, there is on it a broad band of embroidery in which the soft colours of the little flowers are repeated, with the addition of black, in a filet-like background.

One sees a considerable amount of lace in evening gowns; *point de Venise*, Chantilly and filet lace are used. Callot, however, is now using a beautiful lace somewhat like a Bohemian lace. Premet ties a lace sash about an afternoon gown and finishes it with a deep linen fringe. This sash is illustrated at the lower left on this page. Jeanne Halle sponsors an evening gown fashioned entirely of a delicate cream-coloured lace which is embroidered to somewhat over knee-height with tiny crystal beads and medallions of beads in soft pastel tones and gold. The gown has long sleeves which are of cream-coloured lace above the elbow and of black lace below, and it also has a black lace train.

Flowers, wonderfully realistic in effect, are used to ornament many of the evening gowns. Morning-glories are an unusual species to find favour with the couturiers, but this fact adds to their charm. Some of them are made more realistic by having crystal drops sewn on them to give the impression of dew. A Bulloz gown of blue and gold changeable taffeta with a design of dull rose flowers in it has a cluster of chiffon flowers which almost exactly duplicate the flowers patterned in the texture, caught to one side of the waist-line. This is illustrated at the lower right on this page.

Lanvin, however, thought of the most novel trimming of all; this consists of little rosettes of the brilliant visca lamé braid which is so popular in millinery this season. These, in a bright scarlet, are sewn here and there to the blue gabardine of a sports frock and are caught to the sleeves and about the collar of the white organdie guimpe of the frock. This collar and cuff set is illustrated at the lower middle on this page.

ACHIEVING A SILHOUETTE

The most interesting feature in the new models is the skirt caught in at the feet; this is achieved in several different ways. Lanvin contrives pantalettes at the bottom of a satin evening frock by catching up the gold lace petticoat at the middle of the front and the middle of the back, and snapping the caught-up portions together with fasteners.

Not infrequently, the looped-in skirt is achieved by a fairly



Just a wee touch of white organdie on a black gown

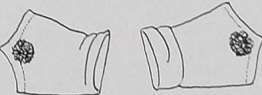
close petticoat. The skirt which goes over this petticoat is sometimes gathered around the bottom and then sewn to the petticoat, which is shorter than the outer skirt. At other times the overskirt is divided into four equal parts and slashed to the waist at the dividing lines. The front and back sections are gauged at the bottom and gathered in to the petticoat; the side sections, however, are permitted to hang free. The caught-in skirt may, if one pleases, be simply gathered on to a band of wide elastic at the hem; or sometimes it is obtained by taking a deep pleat on each side at the hem.

Several of the couturiers have not hesitated to use these simple methods of achieving the smart line. Another favourite means of producing this silhouette is to sew a broad straight border on to the bottom of the skirt, slash this border for its entire width at each side, and then cut a long slanting corner off of the front and back. The bias edges thus formed are then sewn together, and this causes the skirt to draw in at the feet.

Where the broad-hip silhouette is desired, it is usually produced by sewing in at the waist-line one or several loops of the material. These may be made to form actual pockets or simply pockets in effect. These are, as a rule, made to retain their shape either by being heavily braided or by having a band of horse-hair braid inserted around the tops of the loops. Braiding is not infrequently used to distend the points of the material just above the bottom of the skirt. This braiding gives the skirt body, but does not make it over stiff.

FURTHER DETAILS

Belts and girdles are conspicuous features of the French models; one sees a great many rather narrow girdles made of the same material as the frock or coat and either knotted or simply looped over at the waist in front. In other models the belt extends simply across the front or across the back. Sometimes it goes across both front and back, leaving the gown to hang in a straight line at the sides. A very interesting model from Douillet is of pale blue satin with black figures upon it and it is looped in panniers at the sides. About the waist there is a narrow girdle of blue silk which is wound about twice; this girdle ends in the middle of the front in a crisp little bow. A frock from Paquin made of beige charmeuse has a loose bodice which extends quite a bit below the waist-line. At the front the bodice is drawn in closely by a half belt of the charmeuse. Cord girdles are used quite frequently, especially by Jenny.



(Above) Lamé straw again; scarlet rosettes, on white organdie

(Left) Lace finds itself made into sashes finished with deep fringes and worn with afternoon gowns

(Right) These chiffon flowers match the flowers that pattern the frock



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INTERIOR DESECRATION

(Continued from page 28)

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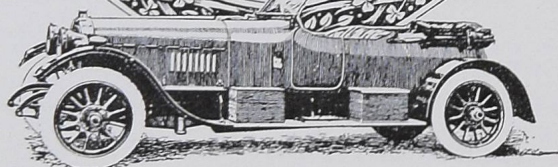
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holding in its mouth a full-blown pink porcelain rose.

"Interesting, aren't they?" said Alistair.

I should have liked to have agreed with him; nothing would have given me greater pleasure. But those animals didn't interest me at all; as a matter of fact, they bored me to the verge of tears. So, to cover my silence, I picked up a red glass pear from a dish of glass fruit on a neighbouring table and examined it intently. Then I picked up a glass banana and looked at that. And then, as I was abstractedly reaching for a bunch of glass grapes, Alistair turned and saw me.

THE LAST STRAW

I thought at first that he was going to swoon. I rushed to him and managed to get him into a chair, and after a while he was able to speak.

"It took me two weeks to arrange that fruit," he said, bitterly, "and now you have upset it. With one touch, you have shattered my dream. Oh, it is too much!"

He arose and staggered from the room. But Alistair's is one of those noble natures that grow through suffering, and so presently he was able to endure having me near him again. He even managed to bestow a wan smile upon me. So the early Christians must have smiled at the lions in the arena.

The nursery was the next room we visited. Alistair had enjoyed doing it, he told me; it had been almost a recreation to him. He had renewed his youth. It was an enormous sunny room, airily high of ceiling. The walls were deep blue, and on them Alistair had persuaded some Futurist friend of his to paint a frieze of life-size nude figures—the nudest nudes I have ever seen. Hanging between the windows was a huge painting of a lady and gentleman—I think that they were Adam and Eve, for they wore the costumes of that period. She was a lovely ultramarine with luxuriant purple tresses, while he was a virile magenta with hair of emerald green. About the room were placed great pillow-heaped divans, over which were draped canopies of black velvet lined with scarlet satin. The polished floor was spread with tiger skins and leopard skins, and in one corner was a bronze statue of "L'Après Midi d'un Faun."

Alistair gazed on the room with the pardonable pride of one who has done

something to leave the world a little better than he found it. He sighed with satisfaction.

"My dear," he said, "there is nothing like the influence of surroundings like these on little children."

"Oh, nothing," I agreed.

The nursery, unfortunately, was the last of the finished rooms. Alistair had not yet spread his inspiration over the rest of the house. He led me to another guest room, on which he was still labouring. He had stationed at the door two black and white-striped tubs containing plump green bushes, which, he remarked, were extremely amusing. I envied the ease with which he was entertained. He had had the walls hung with peacock blue brocade, and he had draped the purple-lacquered bed with cerise satin, but he felt the room was too neutral—that it needed a note of decided colour.

"It must be the curtains," he said, gazing wistfully on the nude windows. "I must get the colour in the curtains."

IN SEARCH OF COLOUR

He paced the floor, one delicate hand on his hip, one pressing his forehead, behind which great thoughts leaped and surged. But inspiration did not come with exercise. He sank wearily yet gracefully upon a chair, clasping his hands beneath his chin, and closing his tired eyes. Yet inspiration was coy. He lit a scented cigarette, threw it away, lit another, and watched its blue smoke dreamily. And still nothing happened. Then he turned to me, speaking in patient tones.

"I must be alone," he said. "I must go into the silence. Perhaps the colour will come to me then."

He threw himself on the cerise satin-covered bed, and closed his eyes. I stole away, as silently as the well-known Arabs, and awaited him in the hall. Presently, after an hour or so, I grew tired of waiting, and I reopened the door of the room in which he laboured. He was pacing the floor again, and he looked spent and drawn.

"Alistair, come away," I pleaded. "You will make yourself ill."

"No, no," he cried, "I cannot leave now. I must toil until the colour comes to me—even if I work myself into a nervous breakdown. Leave me—leave me to my labour."

And I closed the door and left him, a martyr to the noble cause of art.

THE ETERNAL FEMININE

(Continued from page 45)

We find that orientals, from all time, have had a special regard for the cat. The cat, among their domestic animals, remained the great unconquered—perhaps it was that they dared not defy what they could not conquer. Perhaps their reverence was founded on fear—the "cat fear." There are those who try oriental methods with the human cat; they try to appease the object of their fear. Personally, I am doubtful of results; I do not believe in temporizing with claws.

There are colonel's ladies and Judy O'Grady's in the cat world, too. The plebeian pussies, pleasantly domestic, we all know well. Then there are the aristocracy, the Persian, Angora, and Siamese fine ladies. The famous Siamese cats are bred exclusively by the priests and are of two classes—the temple cats and the palace cats. The finest are reserved for the temples, for which they are jealously guarded, and it is strictly forbidden to sell them—so they are stolen instead, and sold afterwards. When born they are pure white, as everything inno-

cent should be, but they gradually learn the ways of this wicked world and take on the hue of *café au lait*, and they finally end up with faces, feet, and tails a rich seal brown. They are most intelligent, and every feminine wile is theirs.

Théophile Gautier, François Coppée, and Baudelaire are but three of the host of illustrious devotees of cats who have in prose and verse endeared their household goddess to us. It is Baudelaire who wrote:

"Viens, mon beau chat, sur mon cœur amoureux,
Retiens les griffes de ta patte,
Et laisse-moi plonger dans tes beaux yeux
Mêlés de métal et d'agate."

And again:

"C'est l'esprit familier du lieu;
Il juge, il préside, il inspire
Toutes choses dans son empire;
Peut-être est-il fée, est-il dieu."



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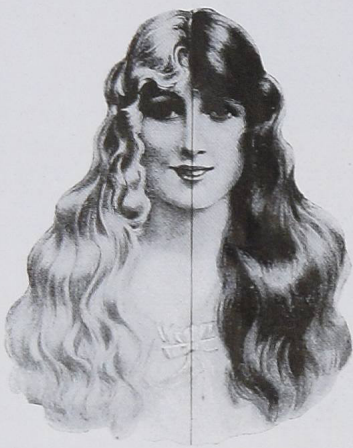
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how much younger you look!" But they won't know how or why—unless you tell them. Colour lasts, too. No unnatural metallic glitter. Washing, shampooing, curling, waving, even perspiration or Turkish baths make no difference to the restored colour. Lotions, brilliantines, tonics, and dressings only improve the treatment.

How great a disadvantage grey hair is can quickly be appreciated by placing the edge of a hand-mirror along the line, so reflecting a complete head. The reflection from the left is of a woman whose apparent age is anything from forty to fifty. Next, reverse the mirror. The reflection now shown is of a

woman after hair has been treated with "INECTO," the name given to this new process. What a wonderful difference! The first impression is of a woman—"passée." The second shows a woman of youthful mien, possessing again all her charm and attractiveness.

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THE ANCESTRY OF FASHIONS

WE are apt to attribute the freaks and fancies of fashion to the mythical "they," whose vagaries hold us in subjection. We all know that if "they" are wearing their frocks long, we must lengthen ours, and if "they" wear costumes that rival the gorgeous colouring of the peacock and the macaw, we hasten to lay aside our sober garb, adapted from the colour scheme of the sparrow and the guinea hen. We admit that "they" do set the fashions and we slavishly follow when we can, and yet—the most delightful fads which have returned from time to time throughout the cycles of the centuries were created by "them" not for the sake of adornment, but in order to conceal some real or fancied physical defect.

WHAT ANNE BOLEYN STARTED

For example, the pretty fashion of wearing a black velvet ribbon about the throat makes a white rounded throat appear even fairer, and ameliorates the defects of throats all too sallow and thin. Yet it is a matter of record that this charming fashion was originated by Anne Boleyn, not for the purpose of enhancing the charms of her full white throat, but for the concealment of a swelling which sadly disfigured her neck. To her is also credited the sleeve terminating in a long point over the hand, for Anne had a curiously malformed finger that she did not care to display.

It is to Jane Seymour, her immediate successor, that we owe the ruffles which, from time to time, fashion decrees shall border our skirts and frocks. During the time when poor deposed Anne was penning appeals to her fickle king "from her doleful prison in the Tower," and Jane Seymour, her demure face set steadily throneward, was holding coyly circumspect audiences with his majesty, one of the high-born ladies of the court was discovered hiding behind heavy curtains, listening to the lovers' colloquy. The lady's feet were large and exceedingly ugly of shape and a source of great mortification to their possessor, and of this Jane, whose sweetest remarks ever carried a slightly acid flavour, must have known. We are told that she remarked "Strange that I knew thee not at once by thy feet. Perchance 'twas that the ruffle on the arras made them seem so small."

This ill-natured remark set that lady of high degree to thinking. She had never seen ruffles adorning any articles except sleeves and curtains, it is true. Her own garments like those of her feminine friends were fringed, banded, hemmed, or left raw-edged at the bottom, but if feet appearing below a curtain ruffle looked smaller than they were wont to do, then why not keep them always surrounded by ruffles? So the lady set her tirewomen to work, and her mental and their physical effort resulted in her appearance "in a robe of scarlet satin, the front and sleeves slashed with golden tissue cloth, and bordered with two ruffled flouncings, which of a truth made her feet appear full small."

In the court of Anne's predecessor, Katherine of Aragon, there was a certain duchess who suffered from the mortification of a disfiguring shortness of waist. She it was who discovered how kind a long-waisted bodice, one extending in a "V" below the waist-line, was to her figure; until then, it seems that the masculine gender had the monopoly of this cut of garment. One day, however, when her lord's new court suit lay spread out ready for his donning, this short-waisted lady sportively tried it on, and her women exclaimed at its becomingness to her figure, for it seemed to lengthen her unduly short waist-line, while in no way detracting from her appearance of graceful height. It is greatly to her credit that she did not appropriate her spouse's waistcoat, but merely contented herself with copying it. The fashion of bodices built on those lines spread like a prairie fire, and prevailed, with minor variations, for more than two centuries.

It was the style of bodice best loved by "good Queen Bess." Indeed, a search among copies of the royal portraits shows a decided predominance of bodices terminating in a "V" below the waist. It appears to have been even more in favour than the V-shaped décolleté.

More than once has the fair sex appropriated something that had hitherto been considered a purely masculine adornment and made it peculiarly its own by adding some utterly feminine touch. For example, the fashion of wearing sashes appears to have been a prerogative of the gentlemen of all ages and climes, until Queen Louise of Prussia, who could not endure the tortures of bone or steel-ribbed "underbody," confined with wide soft-hued sashes the flowing robes in which she was wont to clothe her full figure. The arrangement of them was so charming that we of the present day remember her pictures because of those graceful sashes.

SASHES FOR WOMEN!

Sashes are so pretty and so useful that it is small wonder that men relinquished them grudgingly. They were no doubt also utilized as a sort of supplementary pocket where one could tuck a *billet doux*, as presumably all love letters were called in those days, or where one could stow away a neat little dagger for the surreptitious pinking of one's favourite enemy. Yes, the men clung long and tenaciously to their sashes, but we do not see them often now, around masculine waists, save upon the operatic stage, or upon an occasional Greek fisherman. They are probably still much in vogue with pirates even now.

While peering into the history of fashions reveals that many of the most charming ones originated from a desire to conceal a defect, it is a pity that we are unable to learn more about the origin of those which must have undoubtedly sprung from the wish further to display some noted beauty's special charm. Surely the décolleté corsage was never the brain child of a sallow over-slender lady, —and what about the slit skirt?

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THE NEW GAME OF PIRATE BRIDGE

(Continued from page 39)

There is no necessity to take these sporting chances at pirate, because any player who holds five or six solid tricks in one suit and the ace in another will inevitably be the declarer or acceptor on the final bid, whatever it is. The thing to do is to bid the solid suit and let the others figure out which ace goes with it.

These bids of three are not very common, but they are rather exciting when two different players are fighting for the prize. The second illustrative hand published in an earlier issue was an example of a free bid of three tricks.

Here is another, in which the situation is taken advantage of in a different way:—

<p>♥ 9</p> <p>♣ 7 3 2</p> <p>♦ K 9 6 4</p> <p>♠ A K Q J 2</p>	<p>♥ 7 4 3 2</p> <p>♣ A J 5 4</p> <p>♦ 7 5 3 2</p> <p>♠ 6</p>	<p>Y</p> <p>A B</p> <p>Z</p>	<p>♥ K 6</p> <p>♣ K Q 10 8 6</p> <p>♦ 10</p> <p>♠ 9 8 7 4 3</p>	<p>♥ J 8 7 3</p> <p>♣ 8</p> <p>♦ 8 6 5 3</p> <p>♠ J 6 5 4</p>
<p>♥ A J Q 10 8 5</p> <p>♣ 9</p> <p>♦ A Q J 8</p> <p>♠ 10 5</p>	<p>♥ A 5</p> <p>♣ A J 9 7 6 5 2</p> <p>♦ A</p> <p>♠ 10 9 8</p>	<p>Y</p> <p>A B</p> <p>Z</p>	<p>♥ K Q 10 6 2</p> <p>♣ K 4</p> <p>♦ 9 7 4 2</p> <p>♠ 7 3</p>	<p>♥ 9 4</p> <p>♣ Q 10 3</p> <p>♦ K Q J 10</p> <p>♠ A K Q 2</p>

Z dealt and bid three hearts. With only one sure trick in his hand, A passed. Y passed because he wanted to bid the spades and score 72 in honours. B accepted. Y then bid three spades, which B accepted. Z bid four hearts.

When a player rebids his hand in this way it shows that there is more in it than is disclosed by the original bid, but where the extra strength lies in this case is not apparent to any player but A, who sees that Z might have the king and queen of clubs, as well as the ace of diamonds or he might have both ace and king of diamonds. The ace of diamonds is marked in Z's hand by the spade bid. A accepts.

B accepted Y's four-spade bid, but refused to accept five when Z bid five hearts accepted by A, as B saw his king of hearts trick was lost if A led through it. This shows good judgment on B's part, as he would have been set for two tricks on a five-spade bid before getting into the lead. Z would open the singleton club, ruff the return of the club by A, and lay down the ace of diamonds and the ace of hearts.

The reader should observe that being set on a contract is a losing game at pirate, as the game is seldom worth more than a hundred points unless it is a slam.

There is a small slam in the hand for A and Z, no matter what Y leads. The actual play was instructive in showing how ten-ace suits are managed, by placing the lead, when partners are next each other, with the high cards on the right. Y led the spade, and seeing dummy had no more, shifted to the diamond. Z won this trick with the jack.

The play now is to catch the king of diamonds, and also the king of trumps. Z ruffs dummy with a spade, and leads the smallest spade. Two rounds of trumps finishes that part of the play, and Z puts dummy in with the ace of clubs, to come through with a diamond. If this fails to drop the king, dummy is put in again with the smallest trump and leads diamonds once more.

BIDDING NO-TRUMPERS

The no-trumper is the special delight of the auction player, but if his feelings are carefully analyzed, it must be acknowledged that the enjoyment is in the play of the cards and not in the bid itself. The declaration is always more or less of a gamble at auction. So well is this known that it is an axiom

among good players that "anything can happen to a no-trumper." There is a club that has that motto framed on the wall.

One school believes in taking out no-trumpers every time the partner holds any five cards of a major suit. Another teaches never to rescue except on strength, and with a weak hand to abandon the no-trumper to its fate. Some teachers draw the line between a queen and a jack in taking out with a minor suit, and so it goes.

All this controversy is cut out of pirate. Here is a rather remarkable illustration of the difference between the two games when it comes to bidding no-trumps. The hand was originally played at the Knickerbocker Whist Club long before pirate was invented, but it is an excellent example of the truth of the adage, "Anything can happen to a no-trumper" (at auction).

Z dealt and bid no-trump. Everyone passed. Y has no five-card suit, no warning bid, no rescue, no take-out. B cannot ask for a heart lead, as he has no sure re-entry. A led his fourth-best club, and B returned it, discarding two diamonds and two spades, without a reverse discard in either, so A laid down his ace of hearts, getting the encouraging eight from B. He laid down the ace of diamonds and then led another heart. A grand slam against a no-trumper, 605 points, if a game is worth 125.

In pirate no one bids no-trumps on a hand like this. Z would start with a diamond, so as to locate the ace of that suit. A would accept. B would bid the hearts and A would accept. Now Z goes to no-trumps, and it is up to A and B to settle between them which gets him, as he can go game with either. If A is the partner, Y will lead B's hearts, and Z make one heart, four diamonds, and four spades by leading spades at once through the jack. With B as partner Z makes two clubs if A leads clubs, which he surely will, three spades, and four hearts, or one heart. If A holds up the ace, three spades and three diamonds. The reader will see that B will abandon the heart if the ace is held up, as he has no re-entry.

FEELING OUT NO-TRUMPERS

In pirate, no-trumpers are invariably postponed bids, unless the player holds 100 aces, and these postponed bids are based on interferences from the bids or acceptances. The careful player feels the way.

It may be laid down as an axiom in the bidding that a free bid of one no-trump is a waste of time and opportunity at pirate. Everyone will pass it up and then someone will declare a long major suit, if that is the character of the hand, and then go at once to no-trumps. This shows that the only help wanted was in that suit.

This distinguishes the bidding from that followed in the second method, in which it is necessary to bid two suits, or hear from them. If these are located in the same hand, the rest is easy. If they

(Continued on page 68)

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The Beauty of Perfect Teeth.

Time and again people read and hear rather pointed remarks concerning false teeth—pointed as well as unromantic, but nevertheless true. This being so, the question is—Why on earth do most of us allow our teeth to decay from day to day, week to week, and even year to year, only to suffer the penalty of having to wear false teeth for the rest of our days?

Modern science has made the filling, bridging, and preservation of teeth an absolutely painless operation; at least, modern dentistry as practised by that celebrated dental specialist, Mr. Goldberg, of Anglo-American reputation, whose dental surgeries are at 27 New Cavendish Street, Harley Street, London. His method of repairing teeth is as painless as his method of extracting them, when extractions are positively necessary, for he stanchly discourages the pulling of teeth if there is the slightest chance of building them up and making them perfect again.

Dilatoriness is, perhaps, the greatest cause of the decayed condition of our teeth. From day to day, week to week, and month to month, people put off that promised visit until pain drives them to distraction. On the other hand, the excruciating pain could be prevented and the tooth made perfect in a few minutes by having the cavity cleaned and filled. But no! Decay is allowed to expose the nerve. Another cause is that fear which most of us have of the buzzing, boring drill. Banish that fear at once, for Mr. Goldberg's method of modern dentistry reduces that sensation to a negligible minimum. In America one enters a dental parlour and has his or her teeth repaired in very much the same way as one enters any of our big stores on

this side to purchase a pair of gloves. Over there the timely filling of teeth has become a habit. Consequently false teeth are becoming most rare in the States. Then, too, Mr. Goldberg's new process of "bridging teeth" enables one to have two, three, or even four false teeth fitted in a row, perfect, everlasting, and without the use of a plate. The bridge is so constructed as to be invisible, while holding every tooth fast to the gums, which in a very little while grow down between the teeth, absolutely defying detection of the fact that such teeth are false.

The following is, perhaps, the cleverest piece of dental work performed by Mr. Goldberg. The tooth had been allowed to decay, and had broken off to the very root, and in this condition the patient went to have it extracted. Did he extract it? Not he! At once he killed the nerve, filed the broken root level just past the gum, so that it slightly hung over the root of the tooth. Then he prepared a false top, which was fastened to the root by a pin and cemented. The joint where the false tooth met the root was surrounded by a band of gold, and the operation was completed as painlessly as you please, and within a few weeks the gum had grown down in its natural position over the gold band. It is now absolutely impossible to detect that the patient has a false eye-tooth, which is good for another twenty years. This is mentioned just as an example of how skilfully and neatly teeth are treated nowadays, and Mr. Goldberg's fees are reasonable, notwithstanding the fact that his elaborate parlours are in the midst of the world's specialists' district—27 New Cavendish Street, Harley Street, London, W.—Mayfair 2022.

THE NEW GAME OF PIRATE BRIDGE

(Continued from page 66)

are not, some judgment must be used in determining whether to bid no-trumps or not. A suit may be more promising at that stage. Here is an example of the first method, which might be called the one-try no-trumper:—

♥ 8 6 5
♠ 9 8 5 2
♦ K J 4
♣ J 10 7

♥ Q 10 9
♠ Q J 10
♦ 9 7 5 3
♣ Q 9 2

Y B
A Z
♥ J 4 3
♠ 7 3
♦ A Q 10 6
♣ 8 6 4 3

♥ A K 7 2
♠ A K 6 4
♦ 8 2
♣ A K 5

the two tries before he is sure of his ground:—

♥ K J 10 2
♠ J 3
♦ 10 6 3
♣ K J 6 2

♥ 8 4 3
♠ K Q 6 4 2
♦ 9 5
♣ A 9 5

Y B
A Z
♥ 9 6 5
♠ 10 5
♦ A Q 7 2
♣ Q 8 7 3

♥ A Q 7
♠ A 9 8 7
♦ K J 8 4
♣ 10 4

Z dealt and bid a diamond, accepted by B. Then Z bid a club, accepted by A. As neither Y nor B make any mention of the spades, although both have had a chance, Z correctly assumes that the spade suit is split up and he bids no-trumps, accepted by A. This is what Z wants, as the reader will observe that although B has the diamonds, they can be led through. If the diamonds were with A, and the club with B, the no-trumper might not walk so well. B could have conveyed the same information by doubling A's acceptance.

It does not matter what Y leads, provided Z manages the diamond suit correctly, leading it from A's hand the moment he gets the chance. In the actual play Y led the ten of hearts, and the queen won. A small club put A in to lead the diamond, and B passed up his partner's ten.

If Y had opened with a spade, the play would have been closer. The ace wins and the diamond lead follows. If B puts up the ace and returns the spade, three spade tricks do not save the game. If B leads a heart, instead of a spade, Z goes right up with the ace and makes two diamond tricks later instead of two hearts.

An auction player would bid no-trump on this hand of Z's, and that would end it. All he could make would be two odd, and A would open the diamonds. At pirate if Z starts with a bid of one no-trump, no one will accept him. No one has a hand that counts anywhere near eight by the Whitehead system. When that bid is void, no one has a legitimate bid in anything, and the hand is thrown out.

But at pirate, Z starts with a diamond bid, just to feel out the location of the tops in that suit. Y accepts, but B overcalls him with two diamonds. A might accept this, but whether it is accepted or not, Z has another bid and goes at once to no-trumps. Y cannot accept as his diamonds will be led through. B accepts, and Z goes game by leading twice through Y's hand.

Here is an example of the other method, in which the no-trump hand makes

PARIS PASSES JUDGMENT ON THE NEW MODES

(Continued from page 22)

of leather. A leather button on an automobile coat is made, apparently, of two disks of leather padded ever so little in the middle and stitched by hand all about the edge, after the fashion of a hand-sewn glove. These buttons are odd and decorative.

A. S.

VOGUE POINTS

OF old, a pillow was merely a pillow, plump or lean, round or square or oblong, as the case might be, covered according to the purse and taste of the owner. Now, a pillow is—heaven forbid that we should commit ourselves! In short, a pillow nowadays is very rarely what it seems.

There is one of fur, which looks not unlike the kitchen cat, and there is another which resembles nothing so much as last year's muff. One is apparently a clock with the hour plainly marked, and there are oblong "domino" pillows of ivory satin with black embroidered spots and odd grotesque masks, rather flat and sinister. There is a group of pillows, round and square, which resemble a pile of band-boxes, striped and gay. Besides, there are many lingerie pillows of ordinary shape and exquisite workmanship, which are exceedingly well liked at the moment, and last, but, since Lanvin makes them, by no means least, there is the bead pillow. This is a pillow entirely covered with beads arranged effectively as regards colour; it is edged with bead fringe.

A NEW handbag is in the form of a small parasol swinging by ribbons from a bracelet of amber. These ribbons are laced through small amber rings on the "parasol," the weight of the bag itself, when carried on the arm, firmly closing it. Of silk, silk-lined and embroidered with beads, the bag is tipped with a quaint bead ferrule.

After a period of indecision, the petticoat, wasted to a mere shadow of its once ample self, has passed peacefully away, and we are once more reduced to the combination. Some of the latest models are so brief as almost to defy description, but they are very lovely, for all that, often making up in colour what they lack in substance. Brilliant red, dull blue, brown, and yellow are some of the latest colours seen in the salons of a maker of smart lingerie.

Mousseline de soie, voile de soie, Georgette crêpe, Liberty mousseline, and all kindred tissues are being used more and more for garments of all sorts, replacing to a great extent, the organdies of last season. From tailored frocks to nightgowns, these transparent stuffs are used for everything.

THE war, which has made stuffs of wool often more expensive than silken tissues, is responsible for the growing vogue of woollen embroideries. Not only are frocks decorated with this woollen stitching, but bags and hats share in it as well. Some of the smartest modistes of Paris are showing hats of organdie or crêpe ornamented with woollen embroidery in odd colours and unusual designs.

Headache always means Something



"In the flush of Youth and the Spring of feeling."

"Prithee, Maiden, why so pale?"

"Many forms of headache are really stomach-ache in disguise, due to digestive disturbances, the absorption of poisons from the food tube, whether from tainted, spoiled, or decaying foods, as in the now familiar ptomaine poisoning, or from imperfect processes of digestion."

IN THE MORNING, on arising, take a glass of water (tepid) made sparkling and refreshing with

ENO'S 'FRUIT SALT'

Pleasant to take, and safe for children and invalids—in Sick Headache, Constipation, and Biliousness.

"A little at the Right Time is better than Much and Running Over at the Wrong."

Eno's 'Fruit Salt' can now be freely obtained from Chemists and Stores.



The "WAVERLEY"

Alba Coat, in the exquisite Kashmaer material, soft and warm yet of a feathery lightness. Can be supplied in grey, amethyst, heliotrope, mole, covert, champagne, bottle, emerald, lemon, cerise, navy, saxe, pale blue, nigger, and black. Price 54/6

The same style Coat, in same range of colours, without the stripes on collar and sash 45/6



The "STRATHSPEY"

is a very fine Cashmere model in pale blue, saxe, champagne, purple, amethyst, brown, reseda, grey, white, or slate. Price 49/6



The "BALMORAL"

An "Alba" masterpiece, in the finest quality Spun Silk. Any of the following colours—Light saxe, navy, mauve, drab, saxe, sky, rose, buff, dove, pink, ivory, black, cerise, nigger, wine, covert, grey, or bottle. Price 59/6



The "BALQUHIDDER"

In Kashmaer, double texture. Colourings—Bottle, wine, grey, wheat, brown, heliotrope, purple, canary, green mixture, coral, light grey, natural, pale blue, saxe, and black.

Price 75/-

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